SUGGESTIONS TO PROMOTERS OF TOWN PLANNING SCHEMES, by the Town Planning Committee R.I.B.A. With Preface by the Right Hon. John Burns, M.P., President of the Local Government Board.

PREFACE.

I FEEL sure that the valuable Suggestions formulated by the Royal Institute of British Architects will be read with great interest by the members and officers of Local Authorities, and indeed by everyone concerned in the science of Town Planning. They indicate the considerations to which the architect would give most weight in framing a Town Planning Scheme, and the Institute is to be commended for having placed at the disposal of the public the great experience and skill of the members of their Town Planning Committee.

The Local Authorities will of course bear in mind that many of the suggestions apply to the planning of a new town rather than the development of a suburb, and that they represent the high-water mark of the tide of progress.

I trust that following on the recent Conference at West Bromwich the engineers and surveyors may see their way to supplement the Code which the Institute has formulated, and that the efforts of all will afford most valuable aid to the promoters of Town Planning Schemes.

The co-operation of the architect, the surveyor and the engineer with the Local Authority on the lines suggested by the Royal Institute of British Architects will help towards the formulation of plans that will provide for the well-ordered extension of towns and suburbs as their populations grow. The past neglect by communities of the proper relation of industrial growth to residential convenience and public amenity calls for a better organisation and for greater harmony between the means of industrial life, the pleasure of domestic surroundings, and the sense of civic beauty as expressed by the adornment of roads, streets, parks, and buildings.

Till commercial interests are better adapted to a pleasant and neighbourly relationship towards the residential, domestic, and artistic environment of a district our citizens will not enjoy that pride in their towns which Town Planning is designed to secure.

2nd August 1911. JOHN BURNS.

INTRODUCTORY.

THE following Suggestions have been drawn up by the Royal Institute of British Architects, as a result of the Town Planning Conference and Exhibition held in October 1910.

At that Conference factors of an architectural character naturally received special attention, but so many others were shown to have a bearing on town development that the Institute has endeavoured to include in these suggestions such preliminary considerations as may demand attention before any definite plan is prepared. It will be obvious that many of these notes apply only to large schemes involving, in addition to the development of new areas, civic improvements in the town itself; and at first sight they may seem to go beyond the scope of the Town Planning Act. It will, however, be found that comparatively small developments may be far-reaching in their ultimate effects upon the plan of a town; and that desirable future improvements in the central area, though not forming part of the scheme, may be rendered impossible if not provided for in the first instance.

Part I. of these notes includes suggestions for actual town planning work, arranged as far as possible in the order in which the questions would naturally arise.

Part II., which is in preparation, will contain a short summary of the powers and opportunities arising under Part II. of the Housing and Town Planning Act.

PART I.

I. CIVIC SURVEY.

As a town planning scheme must both direct and limit the development of the area to which it applies, success can only be expected if it is based on a thorough survey and understanding of all existing conditions. Such survey, in addition to recording the physical state of the site, should cover the social and economic condition of the population and the historic and archæologic interest associated with the locality and its buildings. Some of the information may already be in the possession of various local Societies, who would probably be glad to undertake the necessary collection and tabulation.

The present distribution of the population, its standard of health and well-being, its occupations, and the available opportunities for education and culture should be studied, while any tendencies towards change or development should be noted. The topography of the region, with any natural conditions of the site, the natures of the soils and sub-soils, the average rainfall, and particulars of the prevailing winds and other climatic details affecting water supply, vegetation, and animal life, are all relevant; and freedom of access to natural advantages, such as river or sea-coast, for fisheries, commerce, or recreation, specially affects the condition of the people.

The history of the development of the town will show the influences which have led to its existing condition, and will draw attention to buildings or other material survivals, or traditional associations, worthy of preservation with a view to maintaining its individuality; particulars of local government areas, municipal and parochial, and details as to ownership and usual tenure of land are necessary; also there should be included a survey of the existing open spaces, parks, playgrounds, &c., and the use made of them. Some particulars may well be added of existing activities towards betterment, both municipal and private, the working of which may have a bearing on that civic improvement which it is the purpose of town planning to promote. And, finally, estimates of probable future increase of population and its requirements for industrial, educational, recreational, and other purposes should be made, together with a series of suggestions of all desirable future improvements, many of which may be facilitated by a town planning scheme, even where they cannot be embodied in it.

II. TECHNICAL SURVEY.

For use of those actually engaged in planning the town, much of this information may be summarised in diagrams and maps. For example, Ordnance maps may be coloured to indicate the distribution of industrial, residential and commercial areas; the relative density of population in different parts, and any insanitary or very poor districts may be shown, also the relative values of land, the distribution of parks and other open spaces, and the areas suitable for their extension, and the periodic growth of the town. It is necessary for every town planning scheme under the Act that there should be an accurate map prepared showing the ownership of the land, with correct boundaries. Plans showing the levels are essential; the contour lines should, if possible, indicate every 5 feet change in level. A contour model would be found very helpful in many cases. The 25-inch Ordnance maps are the most convenient in scale as a basis for this work; they should be brought up to date, showing new developments that have taken place; and all tram lines, drainage, water, gas, electric light, and other existing services should be marked; while any limits of capacity and levels affecting them should be noted.

A survey should be made of all features worth preserving, including well-grown trees; while particulars of specially beautiful distant prospects or other scenic considerations are very valuable. A record of the best views of the finest existing buildings, with photographs taken from standpoints marked upon the plan, will also prove useful for the town planner when grouping his buildings. Some record, again illustrated by photographs, of all that goes to make up the individuality of the town from an architect's point of view is desirable, and might include local uses of building materials, local customs as to types of dwellings, and the size and shape of building plots. The preservation of individuality in a town is desirable on æsthetic grounds. Places where picturesque beauty exists, or where symmetrical planning has been carried out in the past, should be noted, so that what is good of either type may be preserved, and extensions may be so designed as to enhance the existing effect.

III. NEW TRAFFIC FACILITIES.

The survey described above, or such portion of it as may be relevant to the particular area under consideration, having been prepared, the working out of the lines of future development can be commenced, and perhaps the first step should be to determine how far new facilities for locomotion are required. The railway companies and others interested should be consulted so that railway extensions, new railways, or new sidings and shunting grounds falling within the scheme may be located at an early stage, and the same applies to new waterways or the development of existing docks and harbours; their position will often be fixed within very narrow limits by the nature of the ground and other existing circumstances, in which case they will become important determining factors, greatly influencing the design. Within the possible limits, however, they should be placed and treated so that they may add to, or at worst detract as little as possible from, the amenities of the town. The noise of railways in close proximity to buildings will be much reduced when they can be made to run in a cutting, the banks of which are planted with trees. The importance of railways as the modern means of approach and of their stations as the modern gateways of the town, would suggest a more dignified treatment than they usually receive.

In the case of docks and harbours, it is essential to provide for plenty of siding accommodation and warehouse ground adjacent to them; while dwellings for the large number of workpeople employed, often at irregular hours, should be provided within the range of convenient access. Having made these provisions, the great decorative effect of large sheets of water, and the attractiveness of ports, where the docks and harbours are intimately associated with the town, as at Havre or Copenhagen, should be borne in mind.

IV. MAIN AND SUBSIDIARY CENTRES.

The formation of appropriate centres for governmental, administrative, commercial, or educational purposes not only makes for economic efficiency, but helps architectural design by providing points of emphasis around which the plan may be arranged; and the position of these should be fixed at an early stage. The administrative buildings would naturally form the chief centre, while markets and exchanges would be grouped in commercial centres. Power-stations and similar buildings may lead to the formation of industrial centres. Where University buildings exist they should form the main educational centre; and in all towns the grouping of educational opportunities, such as are afforded by Museums, Libraries, Picture Galleries, Gymnasia, Art, Science, or Technical Colleges, would facilitate and extend their use, and would also serve to emphasise the important place which education takes in the life of any community.

Main centres will only be required in large schemes, but some opportunities for creating minor centre points will occur in almost any scheme, for, however small, it will generally include a few buildings connected with education, recreation, social or religious life, the relative prominence of which may be used to secure the desirable emphasis in the centre.

Greater use in this country might well be made of the *place*, a feature akin to the more ancient Greek agora or Roman forum, and common in Continental towns. For important centres, the grouping of several *places* around the main buildings affords an opportunity of securing adequate scale for the dominating feature without making any of the individual *places* of too great size to be effective. In designing *places*, which may be regarded in some respects as open-air rooms, the value of securing a sense of enclosure should be borne in mind; particularly when they are intended to be places of resort for the purpose of markets, public meetings, or recreation. In older cities there is constantly recurring difficulty in finding suitable sites for public monuments; such sites should be provided when designing new centres.

The character and architectural treatment of centres should be appropriate to their purpose and expressive of their relative importance. Governmental or administrative centres would naturally be treated in a monumental manner indicative of the important functions there to be housed, and the design should lead up to something of a climax; while, on the other hand, a more homely treatment might be appropriate for the minor centre of a residential area; though in all cases some degree of architectural emphasis is essential. Where either the nature of the ground or the directions of existing streets make a regular lay-out undesirable, it becomes all the more necessary to consider carefully the placing of each building, if the different views of the centre are to compose successfully.

The importance of placing public buildings where they can be well seen and will confer the greatest amount of dignity upon the district in which they stand cannot be exaggerated. Whether such buildings are detached, or grouped along some fine street, or around a *place* to form a centre, ample space should be provided as well for their proper setting as to accommodate without inconvenience the large numbers of people likely to assemble there. The dedication of a definite proportion of the site of a public building for these purposes is recognised as essential in many foreign countries. In some towns, existing parks will afford an opportunity for arranging public buildings in a setting of foliage and greensward which should by no means be neglected. But whatever its character, a fine civic centre will only result from the harmonious combination of all the parts; while discordant elements, even in minor details, may destroy much of the effect. The architect should, therefore, be given the opportunity to determine the treatment, to assign positions for any monuments, to select or design the accessories, and arrange the lighting, so that all may contribute to enhance the effect aimed at.

V. TRAFFIC CENTRES.

Points towards which the streams of traffic will tend to converge must necessarily occur at or near the different centres above referred to. In many cases, where it is advisable to secure some sense of enclosure or seclusion, it will be better that this focus of traffic should be just outside the centre itself, convenience requiring ready access from all directions to such a centre, but not that the streams of traffic should actually cross it. In addition to such centres as have been referred to, lines of traffic would naturally converge towards railway stations, piers, harbours, markets, and bridges; to avoid congestion ample space must be provided at such points. Some open space should indeed be provided wherever several converging roads meet. If such space is not available, it may be better to bring branching roads singly into the main road, and not allow several to converge at a point. Railway stations should be so arranged that pedestrians can approach or leave them without having to cross lines of concentrated vehicular traffic.

In planning traffic centres, while the grouping of buildings suitable for other centres would obviously be out of place, it is nevertheless of great importance to maintain a regular relation between the different roads converging on the centre and the façades of the buildings between these roads if a haphazard result is to be avoided. Some roads may run through the *place* in a direct line, while others may so enter it that the buildings opposite form an orderly terminal to the street view. Where many tram lines converge, a large open space, as free as possible from other traffic, for marshalling the cars for the different routes is found very valuable; and such requirements as cab ranks and shelters should find a place in the plan.

VI. SYSTEM OF MAIN ROADS.

Good lines of communication will naturally be required between the centres referred to above; and, in addition, the street system should provide for a sufficient number of radial lines leading out of the town and connecting with existing main roads, also for ring roads around the town, linking them together. The large volume of traffic between residential areas and the districts of commercial and industrial employment should be especially provided for by wide roads, which, with the radial roads, are likely to be much used for motor traffic.

The main and subsidiary centres, and the chief directions of communication having been determined, a rough, diagrammatic plan will result, upon which must be based the design for the framework of main roads which will form the skeleton of the scheme. On an undulating site this framework will necessarily be influenced by the contours of the ground, in order that easy gradients may be maintained, and will generally also be affected by existing highways, railways, waterways, and other obstructing or determining features, and the points where such can be bridged. This main scheme should, however, be as simple, definite, and easily read as possible, whether the plan takes a regular or irregular shape, which must be governed by the local circumstances.

VII. SECONDARY ROADS.

This framework will have divided the land into a number of areas surrounded by main roads. Each of these will require to be developed by a secondary series to provide communication from the area to the different main roads surrounding it, and to any secondary centres contained within it; and, in addition, for complete development for building purposes, a still further series of minor roads, not required for through traffic but only for access to the buildings, may be planned with less regard to convenience of traffic and special regard to the desirable placing of the particular class of buildings they are intended to serve; as, for example, to secure suitable aspects for the houses fronting upon them, and good views from the adjacent roads.

The relation of the secondary roads to the main framework should be carefully studied, so that the façades along the main roads may not be awkwardly broken, and satisfactory vistas

may be opened out. It is not necessary that the planning of these secondary roads in one of the spaces should be symmetrical with the planning in another. The important consideration is that the relation between the minor roads and the surrounding main roads and centres should be maintained. There is, therefore, ample opportunity to develop each area of land for the particular purpose for which it is required, without detriment to the design. A series of roads which is adapted for cottage property would be unsuitable for business purposes, and one which is suitable for either of these would be quite unfitted for developing land required for factories or large works; it is essential, therefore, that the system of planning should allow for these differences.

While within limits more or less narrow, according to the circumstances, traffic and other considerations will determine the general direction of most of the main roads, as, for example, from A to B or C to D, ample freedom will be afforded for working out a design embodying proper consideration of the architectural effect of the roads and the road junctions; for traffic considerations are not antagonistic to architectural principles, and it will be found that wide, handsome roads, with well-designed crossings, provide easy thoroughfares, and will attract traffic.

VIII. CHARACTER AND TREATMENT OF ROADS.

So long as the conditions of successful treatment in each are maintained, both straight and curved streets may appropriately be used. Straight streets give the most direct access from point to point, afford the most dignified approach to important buildings, and where well-proportioned and not unduly long provide good architectural sites. Curved streets, on the other hand, afford on one side at least a better display of the façades along the street itself, with a more varied street picture, and may be readily adapted to the contours of the ground. On a curved street the buildings of greatest beauty and importance will be best seen if placed on the concave side, while in a straight street the terminal position is the prominent one. A set-back in the building line on a portion of a straight street will, however, create positions of considerable prominence, and will enable the side of a building nearly square with the spectator to displace in the street picture part of the acute perspective of the façade which may sometimes, if prolonged too far without a break, be unsatisfactory. In such a break or set-back a clump of trees may also be planted, the foliage of which in some positions would make a pleasant interlude in the street façade.

The building line will often do more to determine the final effect than the street line, and the proper placing of the buildings and careful adjustment of the frontage lines is therefore an essential part of town planning.

When corners have to be rounded off for the convenience of traffic, or roads made to wind in order to scale some steep bank, it is by no means always needful to break up an otherwise regular grouping of buildings; instead a frontage line differing from the street line may be laid down. On hilly sites the arrangement of the buildings to enhance or to contradict the slope of the ground may be of greater moment than the lines of the buildings on plan; and on such sites the effectiveness of the result will greatly depend on the massing of the buildings.

The length of a street view can be determined by a centrally placed building, by a diversion in the line of the street, or by forking the street. One or other of these means should be taken to prevent indefinitely prolonged vistas, and to secure a suitable closing feature. When placing buildings as terminal features upon which several roads converge from different directions not square with each other their probable type must be considered. A triumphal arch is hardly a happy terminal when looked at obliquely, while a circular domed building will symmetrically close a vista from many directions.

The great architectural opportunities afforded by bridges should be remembered; and while the general position of many roads must be determined by the possibility from an engineering point of view of bridging under or over railways, waterways, or other obstacles,

the lines of crossing should be so arranged as to accord with the best architectural treatment of the bridge and its abutments.

Irrespective of traffic considerations, some proportion between the width of the street and the height of the buildings should be maintained; and where lofty and important buildings are likely to be erected wide streets are necessary.

In an area planned on the lines above suggested, it is possible to grade the widths, character, and construction of the roads according to the purpose to be served; to determine which will be likely to be used for tramways or for motor traffic, where the traffic may be sufficient to justify a road having multiple tracks, and where, on the other hand, only light vehicles attending upon the wants of a few households may be expected. It would then be practicable, while not materially increasing the average expense and area of road surfaces, to make adequate provision for all probable requirements, instead of adopting, as has been usual, one fixed size of street, which is as inadequate for main roads as it is excessive for minor streets.

IX. AREAS RESERVED FOR SPECIAL PURPOSES.

The locating of special classes of buildings has been incidentally mentioned, and this may often require to be roughly determined before the framework of main roads can be laid down. For industrial and manufacturing purposes the areas to be reserved should be well served by railways, and be adjacent to docks and waterways, where such exist, or conveniently placed for the providing of such facilities. Regard should be had to the prevailing wind in the district, and as far as possible the manufacturing areas should be so placed that any smoke, smell, or noise will be carried away from the town. Special requirements for local industries should be considered when determining these areas.

Exact position for business and commercial areas is perhaps of more importance than for any others. Success or failure in many businesses may depend on the right position being chosen. Generally good business quarters will be found on the direct line between the main residential areas and the most important centres; but the conditions which settle that a street shall become a good shopping street or otherwise are somewhat obscure; there will even in many cases be found a marked difference in the value for this purpose of the two sides of the same street. It is considered essential that large numbers of people should pass; apparently some degree of concentration of traffic in relation to the width of the street is desirable, as shopkeepers do not favour excessive width or generally regard tramways as an advantage. While, therefore, it may be possible to determine fairly accurately the area for business purposes, it may be much more difficult to foresee exactly which of several streets will be most highly prized by shopkeepers. The point is, however, one calling for consideration, and particularly when dealing with improvements which may affect the existing business quarters.

The healthiest and most attractive spots on high ground, with sunny slopes, and where there is something attractive in the outlook, are naturally best adapted for residential purposes; but ample provision must always be made as near as possible to the industrial and commercial centres of employment for those who are obliged, or prefer, to live near their work. A general tendency to reduce the number of cottages allowed to be built on an acre may be expected to result from the Town Planning Act. The number will no doubt vary in different districts, and the questions of the cost of the land and of the amount of available open space, in addition to the individual gardens, may fairly be taken into account in this relation. The excessive scattering of individual buildings is not desirable on account of the large area that would be covered by the town, the inconvenient distances created within it, and the excessive cost of carrying roads, water and other services throughout such a system of development. Some degree of concentration of the buildings in certain places is therefore desirable, and would allow a more generous provision of open spaces to be made; on the other hand, the danger of overcrowding the dwellings in one place to allow a larger open space to be obtained in another must be guarded against.

X. OPEN SPACES.

When selecting areas for open spaces it is important to determine the exact purpose for which they are required. For playing fields, level ground is essential, while, provided there is convenient access, road frontage along the edge of the fields is a needless extravagance. On the other hand, where an open space or small park is desired to adorn the town, a certain amount of road frontage must be occupied if it is to serve its decorative purpose. For larger parks, areas of special natural beauty, or grounds attached to buildings of archæological or historic interest, may with advantage be reserved. Water frontages are particularly attractive in connection with parks or promenades, and where a town is fortunate in possessing such advantage, a useful function of a town-planning scheme would be to apportion that frontage between the industrial requirements and those of recreation, and to prevent its being occupied by buildings devoted to purposes for which it offers no advantage. Sometimes the reservation of quite small open spaces may preserve for public use valuable view points of distant prospect or fine existing buildings; in other cases a narrow strip of open space can be reserved within a town area at very little expense, and such strip, suitably planted, may afford a very attractive walk through part of the town, when a more extensive park might be impracticable. Small children's playgrounds, which may occupy corners of back land, are very valuable, as are also small reservations in quiet spots if laid out for a definite purpose.

In the planting of streets or open spaces some definite effect should be aimed at. In some places the avenue will be suitable, in others groups of foliage will be more successful; but broad, simple treatment, with not too much elaboration, will be found to harmonise most successfully with town surroundings. Where trees are to be planted sufficient space for their proper growth should be provided. The successful combination of planting with the architecture of streets and squares is a difficult art, for which a general knowledge of trees and plants affords no adequate qualification.

XI. BUILDINGS.

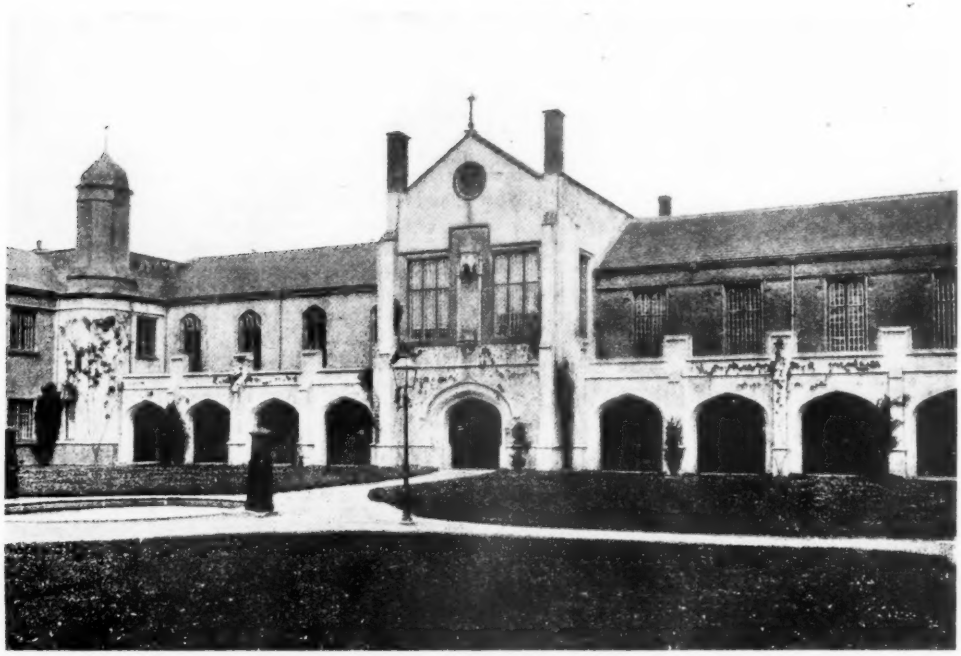
In the completed town it is the buildings which are seen and produce whatever effect, good or bad, is attained; therefore, the problem of town planning in its final form is essentially an architectural problem. The working out of the exact form in which the requirements can be satisfied so as to produce a fine town is a function of the creative imagination; and it can only properly be performed by one who has had the architectural training necessary to enable him to adjust the proportions of the many parts, so to place the different buildings, and group them upon the ground and in relation to each other that when erected they may compose properly.

The preparation of all the data upon which the design must be based hardly falls within the province of the architect; and it would seem that this formulation of the city's requirements, and of the limits within which the designer must work, is the proper sphere of the surveyor (aided of course by the engineer, the valuer, the economist, the sociologist and the antiquarian). He should survey the conditions, suggest the requirements, and should be consulted as to the methods of satisfying them; but for the design of the town plan, the architecturally trained mind is as essential as for the design of a single building; for the work consists in applying upon a wider field and with greater scope the same principles which govern the designing of individual buildings. The appreciation of the relation of masses and voids, the apprehension of the right points for emphasis, and the power to combine into one creation many differing parts by bringing them into harmonious proportion are equally required in the field of town planning, if there is to be produced that rhythm in the plan, and that spacious breadth of ordered elevation in the groups of buildings, which so largely constitute the beauty and grandeur of cities.

THE LIFE AND WORK OF PROFESSOR COCKERELL, R.A.

A Thesis submitted for the B.A. Degree with Honours in Architecture, School of Architecture, Liverpool University.

By Ernest Prestwich, B.A.



St. David's College, Lampeter (C. R. Cockerell, Architect).

CHARLES ROBERT COCKERELL was one of the most distinguished architects of the last century. His work forms the culminating period of the Greek Revival, that most brilliant epoch in the history of architecture which began in the middle of the eighteenth and extended to the middle of the nineteenth century.

Cockerell was born in 1788, at a time when the great Renaissance movement was fast breaking up. Chambers, "the last of the Romans," who died when Cockerell was eight years old, made a strenuous effort to maintain the best traditions of the English Renaissance; but even in his work the signs of decay are to be seen: while still masculine in character it has lost the vigour and individuality of the work of his great predecessors Inigo Jones and Wren.

Renaissance architecture, following Palladian lines, had reigned supreme in England from the time of Inigo Jones, when about the middle of the eighteenth century there appeared a new factor destined to have a controlling influence over the course of architecture. Architecture became subject to the whim of fashion, the amusement of the dilettante and the virtuoso.

The intense classical education of the age and the great interest taken by the wealthy classes in matters relating to art, greatly favoured the revival of Classic architecture in this country. Extended travel and a knowledge of the fine arts was considered essential to the education of the perfect gentleman. Many of these tourists, desirous of displaying their knowledge, published volumes on Classic art. Works on the antiquities of Rome had been published time after time, and the craze for novelty had in some manner to be satisfied. In 1762 appeared the publication by the Dilettante Society of Stuart and Revett's *Antiquities of Athens*, which at once excited great interest. There arose a mania for Greek art. Architects fell in with the prevailing dilettantism of the time and were content to reproduce Classic forms

irrespective of their purpose. Architecture was considered to be perfect in proportion to its adherence to its Classical prototype.

Cockerell early realised that in Greek art alone is not to be found the solution of the more complex problems of his time. His comprehensive knowledge of architecture led him to take a broader view of his art. If the architects of the Greek Revival had viewed architecture in the same spirit as Cockerell, we should not have had in our midst those buildings, the ridicule of which was so successful in undermining the Classic influence. Side by side with the Classic Revival arose the dawn of the Gothic movement, which reached its height about the middle of the last century. The spread of the Romantic spirit in literature aided the growth of this new movement. At first, attempts were made in Gothic design merely because the virtuosi considered Gothic architecture a favourable field in which to indulge their fancy. It was little thought that the "Strawberry Hill" Gothic was the beginning of a far-reaching revolt against the pseudo-Classic architecture of the Revivalists.

When Cockerell commenced his professional career the battle of the two styles was in full swing. While a few architects such as Cockerell and Burton still clung to Classic, the greater number of the profession fell victims to the passion for all things mediæval. Few of the men of this time had the strength of will to resist the new mediævalism or the pseudo-Classic of the Revivalists.

Now that the enthusiasm for Gothic has exhausted itself, and the attempts to revive immature Renaissance styles have proved transitory, we are turning back to the study of the work of the later architects of the Greek Revival, amongst whom Cockerell holds the pre-eminent position. His work, while simple and dignified, combines the grace and refinement of the Greek with the flexibility of the Italian. So successfully did he evolve a style in the modern spirit that his work may be regarded as forming a connecting link between the old order and the new.

Charles Robert Cockerell was born in London, in April 1788. He was the second son of Samuel Pepys Cockerell, himself an architect of some distinction, and surveyor to the East India House. Young Cockerell received his early education at a private school in the City Road. In 1802 he went to Westminster School, where he remained till he was sixteen, leaving at that early age to enter his father's office. When twenty-one, we find him assisting Sir Robert Smirke, at that time engaged on the rebuilding of Covent Garden Theatre. Smirke in after years always expressed himself indebted to Cockerell for his valuable aid.

About this time his father decided that his son should have the advantages of foreign travel. The greater part of Europe was closed to the British tourist on account of the Napoleonic wars, Turkey and her dependencies being alone accessible.

In April 1810, Cockerell sailed on the *Black Joke*, having letters of introduction, and bearing despatches obtained through the influence of Mr. Hamilton, then Under-Secretary for Foreign Affairs.

After a somewhat adventurous voyage, in which they succeeded in capturing a French prize, Constantinople was reached in June. Here Cockerell stayed several months, making careful sketches of anything of interest. At Constantinople he first met Foster, the architect of Liverpool, whom he describes as "a most amusing youth, but too idle to be anything more than a dinner companion." From Constantinople he proceeded to Athens, where his accomplished mind and agreeable manners soon brought him many friends. Here he fell in with three ardent fellow-workers of congenial tastes and pursuits, Baron Haller, Herr Linckh, and Count Stackelberg, who, with Foster, were to be his close companions in many subsequent expeditions.

For seven years Cockerell was away from England, four of which he spent in Greece. Twice he explored the mainland of Greece and the Islands, returning again and again to Athens. His earliest success was achieved in the month of April 1811. With Foster, Linckh, Haller, and Stackelberg, he set out to visit the temple of Zeus Panhellenius (now attributed to Aphaia) at Aegina. The result of this expedition was the discovery of the famous Aeginetan marbles, which, owing to a mistake on the part of the British representative, were sold to a foreign Government, and now rest in the Glyptothek at Munich. So anxious were Cockerell and Foster to retain the marbles for this country that they generously offered their share of the profits if the British Government made the purchase. The loss of these marbles to this country was a sore disappointment to Cockerell. In the same year Cockerell achieved another notable success in the discovery of the bas-relief marbles at Bassae, the whole frieze of which now rests in the British Museum. It was not till the summer of 1812, however, that the marbles were finally removed, and this was attended with the greatest difficulty. The interference of armed troops necessitated a hasty departure. All the marbles were safely embarked, with the exception of one piece of special interest to architects. The boat had to put off and leave without the Corinthian capital, the earliest known example of the order, but fortunately careful drawings had been previously made. The explorers had the mortification of seeing it hacked to pieces by the troops in their fury at having been foiled.

Travelling in those days was far from comfortable, and was attended with no little danger. In his diary Cockerell, after the return from Bassae, remarks: "We were glad to get to Athens; it was like home to us; for three weeks I had slept with my clothes on, without a bed, and only a blanket in which to wrap myself."

In April of the year 1812 Cockerell crossed over to Malta, and thence to Sicily. After visiting Palermo, he went to Girgenti (Agrigentum), where he remained for two months. His researches at the large temple of Zeus Panhellenius at Girgenti form one of his most distinguished archæological achievements. He devoted his attention to the study of the fragments of the colossal statues, which were thought to have been placed originally near the entrance to the temple. Cockerell collected the fragments of one of these statues, and was able to establish the fact that they were Atlantes supporting the timbers of the roof. The results of his investigations were afterwards published as an appendix to Stuart and Revett's *Antiquities of Athens*.

At Syracuse Cockerell remained for three months examining and sketching the remains of the old fortifications and preparing the drawings for his work on the temples at Aegina and Bassae. This work, however, did not appear until 1860, a few years before his death; it forms one of the most valued additions to our knowledge of Greek archæology. The publication appeared at a time when Gothic was claiming all attention, and consequently did not receive that appreciation which it undoubtedly deserved.

From Sicily Cockerell, in company with Haller, returned to Athens, where he was taken seriously ill, and had it not been for Haller's devotion and attention, would undoubtedly have died. In 1814 we again find Cockerell in Athens, after making a tour through Albania. In the same year he left Athens for Rome, making a stay of some duration at Pompeii, where he collected material for his restoration of a Roman villa. The Napoleonic wars were now over, and Italy fortunately was once more open to the English traveller. Arrived at Rome, Cockerell at once became the centre of attraction in art circles. To quote his own words: "Had I been a little more vain, I should have been out of my wits' ends at the attention paid me here. I have a daily *levée* of savants, artists and amateurs come to see my drawings; envoys and ambassadors beg to know when it will be convenient for me to show them some sketches."

From Rome he fled for quietude to Florence, where he gained great renown by his work on the Niobe group. He prepared a drawing showing an arrangement of the statues in pediment form. This restoration greatly added to his reputation, and is now universally accepted.

It was the fame which he had now gained that brought him the first great professional opportunity of his life. He was invited to submit a competitive design for the erection of a palace for the victor of Waterloo, the Duke of Wellington. He describes his experiences thus: "Although my occupation on the Wellington Palace is an honourable one, and the study and exercise of invention in the course of it may be profitable, yet I cannot help wishing I had never been asked to give an idea for it; for I have spent a deal of time over it, and it will add nothing to my reputation, but rather detract from it. If such a design was difficult to everyone, you may imagine what it was to me, who had never attempted anything original before. I composed general ideas, and finally fixed on one; but when I went into detail I found the difficulties increase immeasurably, and the notions which were plausible while they were vague could not be put into execution. Plan would not agree with elevation; doors and windows would not come into their right places. I invented roundabout ways for simple ends; in fact, I worked furiously, and first realised the practical difficulties of the profession." So difficult did he find the problem that he contented himself with submitting a sketch design, "prettily finished," with an explanation.

This his first attempt at practical design ended in failure. Disappointed, he sent a request to his father to be allowed to give up architecture and become a sculptor, but fortunately the request was refused. Cockerell renewed his studies with fresh vigour, with the object of better fitting himself for his future professional career.

For three years he remained in Italy, and the beautiful sketches and careful measured drawings are evidence of the zeal with which he pursued his studies. His enthusiasm for Italian Renaissance architecture never left him, and its influence is apparent in his later architectural work.

Eventually he returned to Rome, and there completed his well-known drawing of the restoration of the Forum.

In the spring of 1817 he started on his journey home, and, after passing a short time in Paris, arrived in London on 17th June, having been absent seven years.

Within recent years an account of his travels has been published by his son. It is full of interesting episodes, and many of his experiences read like a romance. No discomfort or hardship kept him away from anything worth visiting. His energy was only exceeded by his enthusiasm. To an active temperament, he added that quality so often described as genius, the capacity for taking pains.

During the four years he spent in Greece and its islands, he devoted much attention to the study of sculpture, particularly in its relation to architecture. His researches at Aegina, Bassae, Girgenti, and elsewhere, enabled him to grasp the true relationship of the two arts, a power so well exemplified in his later works.

His three years of study in Italy gave him that power of adaptability and resourcefulness in design, while his earlier travels in Greece enabled him to give to his design that grace and refinement which distinguish all his work.

The life of Cockerell is an example of the truth expressed by Sir Joshua Reynolds in his Second

Discourse: "The more extensive your acquaintance with the works of those who have excelled, the more extensive will be your powers of invention."

By the time he returned to England Cockerell was twenty-nine years of age. For some time he was engaged on working out the results of his archæological researches. He had intended to publish, in collaboration with Haller, a history of Greek art, embodying the results of their investigations and researches, but the death of his friend in 1818 so distressed and disheartened Cockerell that he abandoned the work.

Cockerell's unfortunate dislike for writing has lost him much of the credit he might otherwise have reaped. We are told by his son: "His collection of inscriptions was picked over by Walpole; Hughes fills his pages with his letters; Bronstedt uses his drawings; Stackelberg relates the discovery of the bas-relief at Phygaleia; Wordsworth plundered his portfolio." It was only by the help of the writings of others that his son was able, from a disjointed and often undated diary, to give an account of Cockerell's travels.

Cockerell had already tried his "prentice hand" at design while still abroad in the competition for the Wellington Palace, but it was not till he had reached the age of thirty that he carried out his first commission.

The Literary and Philosophical Institution, now the Freemasons' Hall, at Bristol, was his first real work. The extreme declivity of Park Street in which it was erected, rendered this work difficult both æsthetically and practically. Notwithstanding the difficulties of the site and a scarcity of funds, this, his first building, is marked by that sense of proportion and delicacy of detail which is so characteristic of his after work. The bold sweeping Corinthian portico is of exquisite detail, the order being based on the example found at Bassae. The main cornice is rather weak, while the attempt to emphasise the corners by the use of thin pilasters is somewhat feeble. We see this feature of design more strongly emphasised, and used to greater advantage, in his later works.

FIG. 1.—LITERARY AND PHILOSOPHICAL INSTITUTION, BRISTOL. C. R. COCKERELL, ARCHITECT.

After making some additions to Harrow School, and erecting a chapel at Bowood for the Marquis of Lansdowne, Cockerell was entrusted with the erection of Hanover Chapel in the then newly formed Regent Street.

The lingering sentiment which regards Gothic as the only style suitable to ecclesiastical purposes, did not then exist, and this classic design with its Ionic portico was not thought to be at all inappropriate.

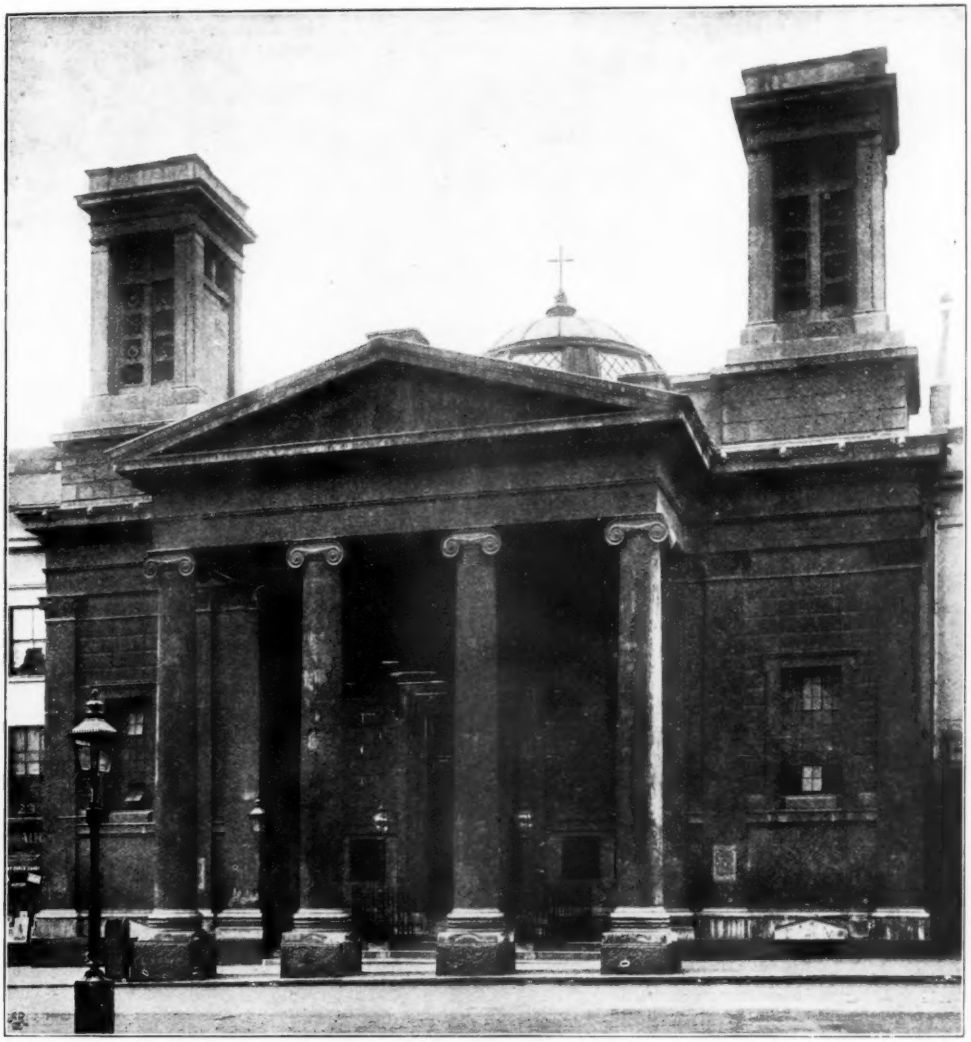


FIG. 2.—HANOVER CHAPEL, REGENT STREET, NOW DEMOLISHED. C. R. COCKERELL, ARCHITECT.

The problem which Cockerell was called upon to solve was full of difficulties. In accordance with ecclesiastical tradition, the altar had to stand at the east end of the church, the only end available for the entrance. Insufficient space on the ground floor compelled the providing of two galleries, one above the other, and the site being hemmed in on both sides, only one front was left for architectural treatment. To give importance to this façade to Regent Street, and to disconnect it from the adjacent buildings, Cockerell raised towers at either extremity, while to give an imposing effect to the elevation he projected the Ionic portico. By his skilful planning and originality of design, Cockerell successfully solved a difficult problem. The result

was a simple dignified structure, refined in detail, and in every way suitable to the purpose for which it was intended.

Before Hanover Chapel was completed, Cockerell was engaged, in collaboration with Playfair, on the Scottish National Monument on Calton Hill, Edinburgh. The exterior was to be a reproduction of the Parthenon, the interior being intended for a church, and the porticoes and vestibules to receive commemorative statues. Owing to lack of funds it was never completed. However highly we may appreciate the Parthenon of the Acropolis, it is not by its reproduction in our climate that we best show our appreciation of that most perfect of buildings. In its unfinished state, it remains as a picturesque monument of ill directed effort and waste on the part of the Scotsman!

Cockerell engaged with varying success in several large competitions, amongst these being the University Library, Cambridge, the competition being limited to the following architects: Messrs. Wilkins, Decimus Burton, Rickman and Hutchinson, and Cockerell. The design by Rickman and Hutchinson was selected as best conforming to the conditions laid down. A more than usually fierce controversy followed this decision, the design by Cockerell being considered by many to have the best merits. Finally, after a lapse of six years, the same parties were again invited to submit designs, with the result that the scheme by Cockerell was preferred. Only the north wing, however, of this design was ever carried out. In the first scheme, Cockerell adhered to a certain extent to the conditions, making his courtyard 100 feet by 60 feet, but in his final design he took advantage of the width of the site, and set back his buildings to obtain a courtyard 100 feet square. In both designs, regard for the scale of the neighbouring Senate House by Gibbs is closely studied. His first design is simple and well proportioned, but the treatment of the corners is not happy. The attached column with the broken entablature not only disturbs the repose of the whole design, but also tends to weaken rather than strengthen the corner. Had the final design been carried out in its entirety, it would have been, perhaps, his finest work. Bold in its conception, its severity is relieved by the grace of its Ionic portico, which is here so admirably used. The building is simple and broad in treatment, and it is to our great loss that only a small portion of the design was carried out. The corners are strongly designed, while the portico with its row of columns and unbroken entablature surmounted by figures possesses an admirable richness of effect, in contrast with the plain mass of the rest of the building.

That the same architect should have been the author of the design for the Royal Exchange is incredible. The composition of the front elevation is suggested by the lower story of the Grimani Palace, yet it has none of its fine qualities. Instead of the pilaster treatment of the Grimani, we have free standing columns serving no other purpose than the support of figures. The treatment of the attic is unfortunate, while the towers are weak in design. The broken entablature carrying figures disturbs the appearance of the façade and deprives it of all repose. It is, perhaps, fortunate that this design was not carried out, and yet it is not so bad as the "warrant" design for St. Paul's by that greatest of all English architects, Sir Christopher Wren, showing that even men of undoubted genius are not always happy in their ideas.

In 1832, while the final result of the Cambridge University Competition was still in doubt, Cockerell was engaged on the erection of the Westminster Insurance Offices in the Strand. This building contains many of those features which he afterwards used in his designs for the provincial branches of the Bank of England. If we compare this building with his Bank of England at Liverpool, we realise its shortcomings in design, and see the great improvement attained by the readjustment of parts, and the refinement of detail, which Cockerell effected in this later design.

In the Westminster Insurance building, the cornice to the order and the attic cornice are too similar in scale and design. The uniform treatment of the windows throughout each story, and the repetition of the same features in bay after bay, produce a monotony avoided by Cockerell in his later work. The whole building has a too mechanical appearance, intensified, no doubt, by its being executed in stucco.

In the same year he was appointed architect to the Bank of England, on the resignation of Sir John Soane. In this capacity he erected the new Dividend Offices in Threadneedle Street, taken down in 1848 to make way for the present Drawing Office, also designed by Cockerell.

His next important work was the London and Westminster Bank, Lothbury. This was erected in 1837 in collaboration with Sir William Tite. Both Cockerell and Tite had friends on the Board of Directors, and as neither the architects nor the directors desired a competition, Cockerell agreed to work with Tite. The exterior was designed by Cockerell, while the interior, since much altered, was chiefly the work of Tite.

The treatment of the surface and jointing of the stonework are always leading factors in Cockerell's buildings, and are here made to play the most important part in the design of the façade. Beginning with the deeply-cut tooling of the base, over which is the plain stonework to the height of the ground-floor windows, the rustication of the piers and of the attic story bring into prominence the cornices and the other architectural features with telling effect. The attic cornice, enriched with lions' heads, is of slight projection, and does not in any way detract from the

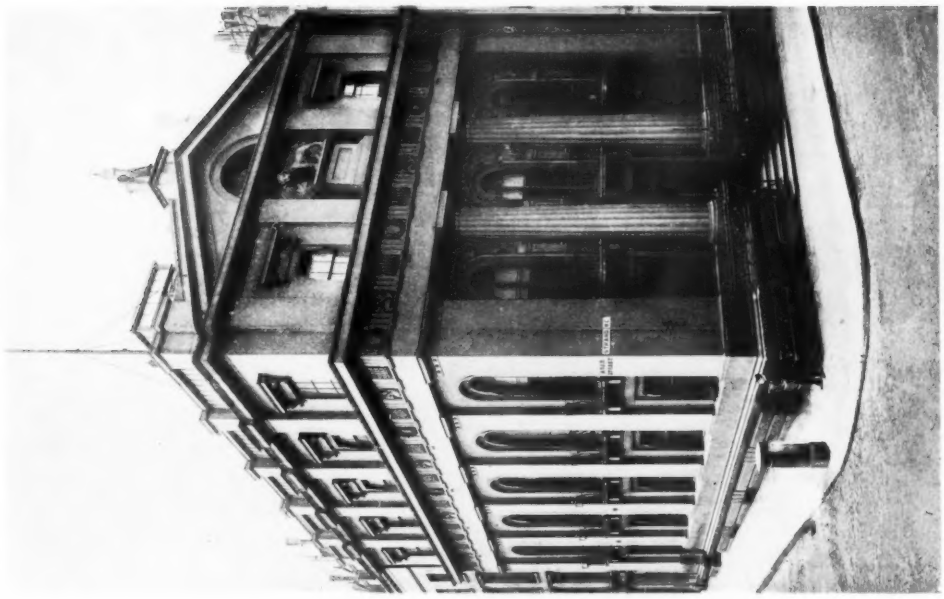


FIG. 3.—WESTMINSTER INSURANCE BUILDING, STRAND (NOW DEMOLISHED).
C. R. COCKERELL, ARCHITECT.

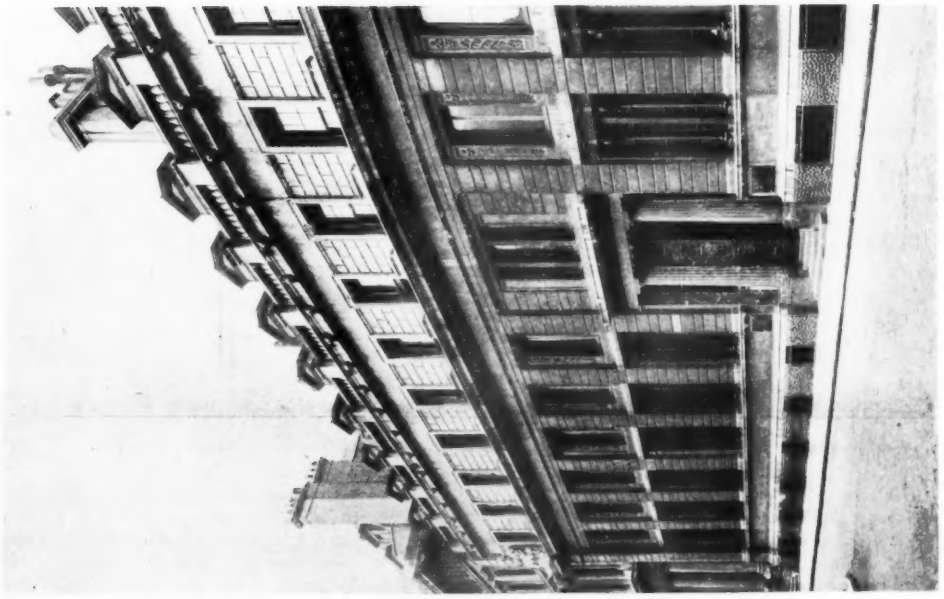


FIG. 4.—LONDON AND WESTMINSTER BANK, LOTHBURY. C. R. COCKERELL, ARCHITECT.

predominance of the lower main cornice. The extended bay occupied by the main entrance, and the varied treatment of the windows above, give the due prominence essential to a bank entrance.

The Sun Insurance Office in Threadneedle Street, London, erected in 1842, is obviously a building for business purposes, and demonstrates at once the adaptability to modern requirements of the style which Cockerell had by this time made his own. While the design is Greek in feeling, Classical motives are used with a freedom never before attempted. The entablature to the Doric order of the main entrance is much reduced in depth, while the cornice to the Corinthian order is proportioned to the building as a whole. The attached columns enclosing the two upper stories give just the required degree of lightness, while the treatment of the corners, with the angular rustication, the plainer wall surface, and the omission of the upper floor windows, give that extra strength at the angles required. Within recent years the design has suffered so much by the addition of an extra story that the whole of the proportions of the buildings have been altered.

FIG. 5.—SUN FIRE OFFICE, THREADNEEDLE STREET, PREVIOUS TO RECENT ALTERATIONS. C. R. COCKERELL, ARCHITECT.

In the Liverpool and London Insurance Buildings, Liverpool, Cockerell employed a similar motive as

in the Sun Fire Office, but with a much less satisfactory result. Though this building at Liverpool was the last work of Cockerell, it is convenient to describe it here, as it bears such a close resemblance to the Sun Fire Office in London. The elevation to Dale Street is well thought out; the entrance is boldly treated and yet refined in its detail. The swags over the entrance doors are slightly carved on the surface, and that appearance of being applied to the stone which the swag made to represent

FIG. 6.—LIVERPOOL AND LONDON INSURANCE BUILDINGS, LIVERPOOL. C. R. COCKERELL, ARCHITECT.

natural foliage often possesses is here avoided. These swags have rather a heavy appearance, due to the subsequent cutting away of ribands and the application of a stone preservative, which has imparted to the carving a very cast-iron appearance. The elevation to the Exchange is disappointing. The staircases are made to appear externally, and, while certainly an original treatment, is not very satisfactory. The single Doric column placed against the staircase carrying an unnecessary and meaningless bracket is indefensible. The main cornice to the centre block is at a lower level than the cornice to the wings, but too slight to create a sufficient contrast in general mass. Though a building of considerable size, the smallness of parts prevents one realising its magnitude. There is a lack of unity in the design, due perhaps to over-elaboration of detail.

As architect to the Bank of England, Cockerell carried out in the year 1844 branches at Plymouth, Manchester, and Bristol; while in the following year he erected the branch at Liverpool.

The branch at Plymouth is a plain building, with little architectural pretension. It nevertheless has a quiet dignity well befitting a small bank.

The three banks at Bristol, Manchester, and Liverpool bear a close resemblance in plan and architectural treatment. The same motives are

employed, namely: the decorative use of the order surmounted by an attic; the windows with projecting balconies; the three large windows to light the banking hall; the pedimental treatment of the gable, which is so admirably employed at the Liverpool branch.

These several bank buildings impress one's mind at once with their purpose; they possess those qualities which we should expect in a building to house the great national bank. While dignified, reticent, bold and refined, they rely more on their sense of proportion than on elaboration of detail. Everything is subordinated to produce a definite impression. The compositions show originality of thought and ability to refashion classical forms to suit modern requirements.

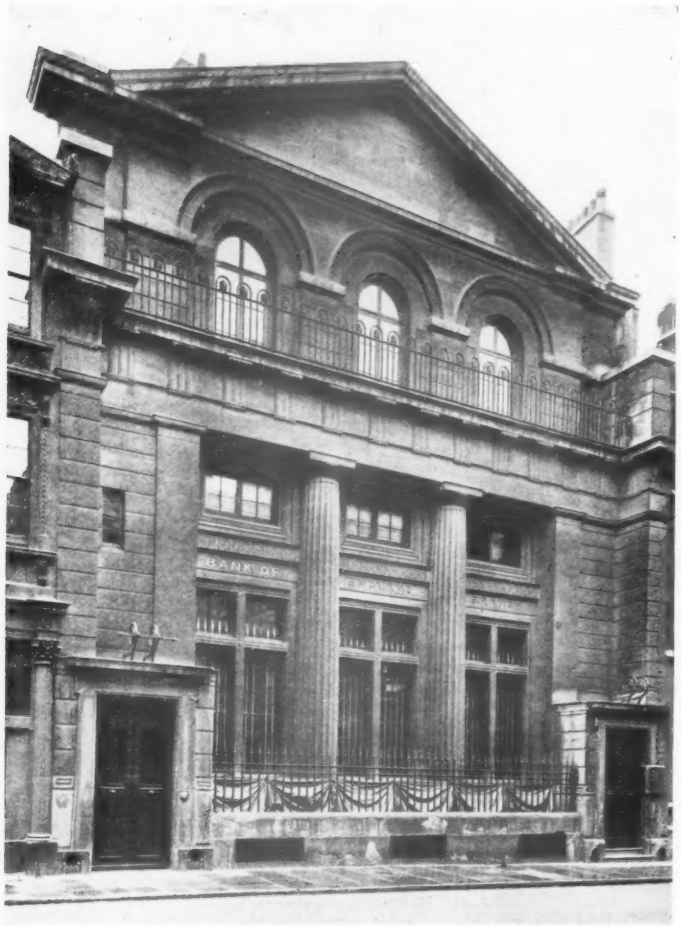


FIG. 7.—BANK OF ENGLAND, BRISTOL. C. R. COCKERELL, ARCHITECT.

The bank at Bristol is the least successful of these three branch banks. The two entrance doorways are insignificant, and seem somewhat applied to the main part of the building. The ending of the façade against thin projecting piers is not satisfactory; while the increased projection given to the cornice, carried on brackets, has a rather clumsy effect. Some of the detail appears rather crude, particularly the impost mould to the arched windows under the pediment.

The branch at Manchester is more satisfactory. It is broad in treatment, and altogether a good composition. The main entrance in Pall Mall, with the strong rusticated arched opening, is very effective, and is admirably suited for the entrance to a bank.

The elevation to Pall Mall gains greatly by the suppression of the lower cornice. If the cornice had been similarly suppressed at the two corner bays in the elevation to King Street, I think the effect of the whole design would have been materially enhanced. The conflicting effect of the two cornices of nearly equal projection and the unsatisfactory treatment of the angle would have been avoided. This use of the three-quarter column has the same effect of weakening the corner which has been noticed in his first design for the University Museum at Cambridge.

Cockerell in all his work paid great attention to the masonry of his façades. He seems to have had a preference for the use of large stones, and their size and proportion were made to play a subtle part in the harmony of his designs. In all matters of detail he took infinite care, and the management of the rustication at the angles and against the moulded architrave of the windows is worthy of notice.

The Bank of England, Liverpool, the last of the series of banks, is one of Cockerell's finest works. In this design is embodied and perfected the motives previously used. The use of the massive Doric order gives strength to the composition, while the very massiveness of the columns imparts to the design a superb grandeur. The attic story

is slightly set back from the main block and cleverly linked up with the lower story by the introduction of a balustrade, which effectively conceals and overcomes the difficulty of the junction between the attic and the lower story. The introduction of projecting balconies with light ironwork fills in the space between the columns, breaking up the vertical lines and giving a richness of effect which materially contributes to the design as a whole. The archivolt to the window in the gable ending in lions' heads is perhaps too reminiscent of the Gothic label mould. The well-marked rusticated courses at the corners assist in giving scale to the whole conception. The pedimental

to the Bank of England, left in his will a large sum to found a college in Oxford for the study of modern languages. Other bequests having been made by Dr. Randolph for a picture gallery and by a Mr. Shalmondeley for the preservation of the Arundel and Pomfret marbles, the University contributed a considerable sum, and in 1840 invited designs for the erection of a building to meet the various intentions. From the designs submitted that of Professor Cockerell was selected.

The plan is an E-shaped block, two wings being united by a long, low gallery, in the centre of which is an Ionic portico of beautiful proportions. Seen in perspective, the wings unduly preponderate

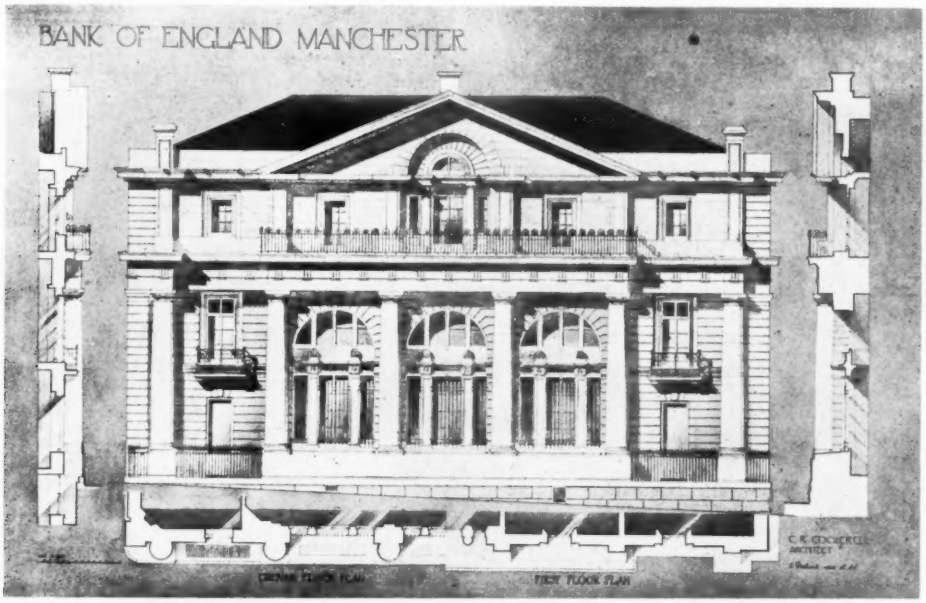


FIG. 8.—BANK OF ENGLAND, MANCHESTER: ELEVATION TO KING STREET. C. R. COCKERELL, ARCHITECT.

treatment of the gable to Castle Street is wonderfully effective; no doubt owing to the omission of the main cornice across the pediment. In the flank of the building to Cook Street the two cornices have no conflicting effect, owing to the manifest difference in detail and projection. This elevation is bold and impressive, and the three large arched openings lighting the banking hall, with their immense quoins, all help to give the impression that this is a bank.

Whilst Cockerell was engaged on these branches for the Bank of England he was erecting at Oxford that building by which he will always be best known—the Taylor and Randolph Institute. Won in competition in 1841, it was not completed till 1846.

Sir Robert Taylor, himself previously architect

over the central mass. The motive, however, which led to this disposition of the buildings is clearly apparent, and should be taken into consideration when estimating the ability with which the architect executed his task. The elevation to St. Giles' required an imposing front, being one of the first University buildings seen in the approach to Oxford from the west. At the western extremity, facing Beaumont Street, the building is attached to some ordinary dwelling-houses, 40 feet high, and extra height was therefore necessary to give an importance and render the design distinct from the adjacent buildings.

The end of the building facing St. Giles' is appropriated to the Taylor Institute, and contains five large lecture rooms, and on the first floor a fine library—a cube of 40 feet. The entrance to the

Institute is gained from an open corridor, of fine design, leading from St. Giles' to the courtyard.

[Photo. Bedford Lemere & Co.

FIG. 9.—BANK OF ENGLAND, LIVERPOOL. C. R. COCKERELL, ARCHITECT.

The west wing, and the central mass connecting the two wings, are used on the ground floor as a museum, and on the upper floors for picture galleries. This section of the building is entered from the portico, on the right of the entrance being placed the staircase to the picture galleries, and on the left an extensive gallery, in which are placed the Arundel marbles. The mode of lighting this

gallery is worthy of notice, the windows being placed partly above the ceiling level, allowing the wall space under to be utilised for the exhibition of sculpture.

The whole site is raised on an artificial terrace about eight feet high, allowing the provision of a spacious basement for caretaker's and storage rooms.

In the wings Cockerell again uses the decorative order, surmounted by an attic story. We have two cornices running parallel to one another, but any rivalry in effect, which is particularly noticeable in the Bank of England at Manchester, is here reduced to a minimum. The projection of the lower cornice is suppressed (except where it breaks round the columns) to such an extent that it partakes more of the appearance of a rich band. The omission of the cornice under the semi-circular windows also tends to lessen any conflicting effect between the two cornices. This feature, far from being objectionable, is rather pleasing, and determines the whole design of the wings. More light was needed for the library, and hence Cockerell carried the frieze only across, omitting the cornice and architrave. To atone for the loss of the cornice the archivolt is given a bold projection, to receive which the entablature is broken forward, the urn being introduced to surmount the difficulty of the junction. While it was perhaps for this reason that the three-quarter columns are used, no such excuse can be given for the detached columns in the elevation to St. Giles'supporting nothing more than figures, and yet they have a richness of effect as contrasted with the plain background which cannot be denied. The result appears to justify the means, but it is, nevertheless, a wrong use of such an essentially constructive feature as the column. The bolder treatment of the attic cornice, with its consoles, gives it at once the required predominance over the lower cornice. In the gallery connecting the wings, the cornice to the order becomes the main cornice to the building, its importance being increased by the addition of another member, and by giving greater projection to the dentils.

FIG. 10.—THE TAYLORIAN INSTITUTE AND ASHMOLEAN MUSEUM, OXFORD. C. R. COCKERELL, ARCHITECT.

The portico is perfect in its proportion. The Ionic order is of great elegance and beauty, and is a clever adaptation of the example used at the temple of Bassae.

The roof and chimney stacks, to conceal which the early architects of the Greek Revival took such pains, are here frankly shown with good effect. The chimney stacks are well designed, while the method of covering the roof is worthy of remark. Large slates 5 feet by 3 feet by $\frac{3}{4}$ inch rest on purlins about 5 feet apart. The vertical joint is covered with a

slate fillet 3 inches by ¾-inch, which is secured to the slate underneath, while the horizontal joints are made to overlap about 3 inches.

This building is unquestionably a work of great elegance and especial beauty in its detail. There is no moulding which has not received most careful study. It possesses a quiet dignity and a reticence of design which make it in every way worthy of the great university town in which it is built. While possessing the grace and refinement of the Greek, this building is Italian in inspiration. The Taylor and Randolph Buildings demonstrate at once the pliability of the style which Cockerell had adopted. This building was not completed till 1845 when Gothic was the prevailing style. Only in recent years has it received that appreciation which it deserves. Pugin, in his misguided enthusiasm for Gothic, called this building "an unsightly pile of pagan detail, stuck together to make a show." He concludes by saying, "if it may please the admirers of gin-palace design, it will draw down the indignation of every true disciple of Christian architecture." Even Professor Freeman, from whom we should have expected a more liberal view, is hardly less violent in his criticism. Such was the height of folly to which misguided enthusiasm carried the architects of the Gothic Revival. How different in spirit was the attitude of Cockerell to the Gothic school! In his lectures before the Royal Academy and in his writings he constantly expresses his admiration of Gothic architecture, and he twice ventured on Gothic design, in his St. David's College, Lampeter, and in some almshouses at Woodbridge. These buildings, though in a design foreign to Cockerell's training and leanings, possess a simplicity and breadth of treatment, qualities lacking in much that was done by the strict devotees of the Gothic movement.

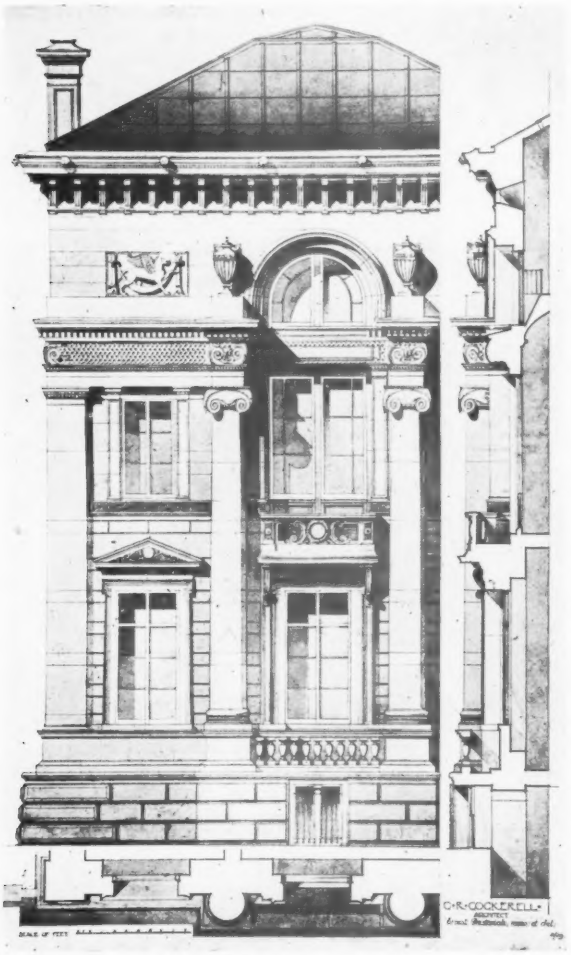


FIG. 11.—THE TAYLORIAN INSTITUTE AND ASHMOLEAN MUSEUM, OXFORD: DETAIL. C. R. COCKERELL, ARCHITECT.

In addition to carrying out his own work, Cockerell was called upon to complete two buildings left unfinished at the death of their architects. The first building was the Fitzwilliam Museum, Cambridge, of which Basevi was the architect. Cockerell's work was chiefly confined to the interior, but little trace of his work remains, as the interior suffered alteration at the hands of E. M. Barry. The late Sir Digby Wyatt was requested to devise some scheme for increasing the width in front of the staircase. On examination of Cockerell's drawings, he was so impressed with the extraordinary care with which the staircase had been set out, that he positively refused to make any alteration. No such scruples possessed E. M. Barry when he erected the present staircase with its gaudy marbles. The ceiling of the hall, which is still in existence, displays the same minute care in design. To correct the optical illusion formed by the appearance of sinking in the centre of the flat portion of the ceiling, the lines are given a slight curve.

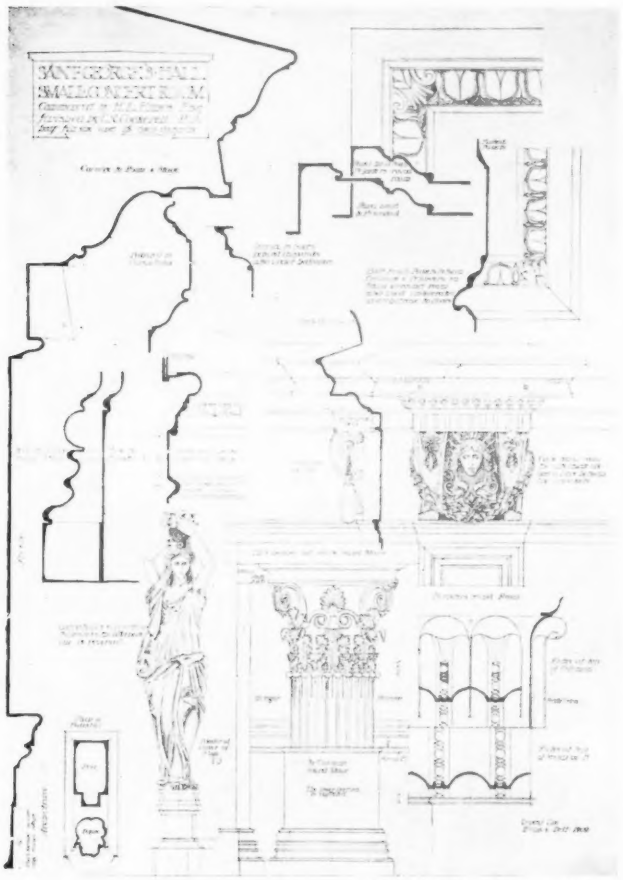
To this habit of taking pains, which Cockerell no doubt acquired during his archæological researches, much of the beauty of his work is due.

The second building is St. George's Hall, Liverpool, the masterpiece of the Classic Revival, and one of the finest buildings in Europe. Cockerell's first official connection with this building was in July 1846, when on the advice of Elmes he sub-

FIG. 12.—ST. GEORGE'S HALL, LIVERPOOL : INTERIOR. COMMENCED BY H. L. ELMES, ARCHITECT, FINISHED BY C. R. COCKERELL.

mitted his design for the sculpture for the pediment over the south portico. Elmes had more than once consulted Cockerell during the progress of the work, and had seen and expressed his admiration of this sketch for a pediment three years before.

In November 1847 Elmes died in Jamaica. Before he left England he prepared a full set of drawings for the completion of the work, even to the finishing of the great hall itself. In the year 1849 Cockerell's design for the pediment was carried out by Nicholl, a drawing suggesting a few minor alterations being made by Alfred Stevens, which was published. It was not till 1851 that Cockerell was appointed architect to complete the work. During the four years that elapsed between the death of Elmes and the appointment of Cockerell, the work had been proceeding under the direction of Rawlinson, the city surveyor, in strict accordance with the drawings left by Elmes. It was at Rawlinson's suggestion that an architect was appointed. When Cockerell undertook the work the exterior of the building was complete, while of the interior, the Law Courts, library, entrance halls, jury rooms, and corridors were finished, also the constructional part of the ceilings of the great hall and the small concert room, and the external approaches had been partly laid out.



Measured and drawn by Ernest Gee.

FIG. 13.—ST. GEORGE'S HALL, LIVERPOOL: DETAILS OF SMALL CONCERT ROOM. COMMENCED BY H. L. ELMES, ARCHITECT, FINISHED BY C. R. COCKERELL.

To Cockerell is due the completion of the laying out of the eastern side of the site facing Lime Street. The simple treatment is in admirable harmony with the building, and conduces much to the imposing effect of this great work of Elmes. It is much to be regretted that a similar restraint and respect for the building has not been exercised in the recent laying out of the site to the western side of the building.

The sculpture of the south pediment, to which I have already referred as being designed by Cockerell, is perhaps the finest example of sculptural composition of modern times; it is truly worthy of the building it adorns.

Of the interior, Cockerell designed all the decorations and most of the fittings. The small concert room and the finishing of the large hall are from his hand. With regard to the latter, it is said that Elmes made a perspective sketch of the interior in a fit of genius in twenty-four hours. In this sketch the main piers carrying the vault are brought down to the ground, the screen walls supporting the gallery being sufficiently recessed to allow of their ending against the piers. In the work as executed, the columns only are continued down uninterrupted to the floor, and the screen walls are brought forward and conceal the lower portion of the piers. From the photograph it will be seen that this is not satisfactory, and that the more structural lines of the piers maintained in Elmes' sketch are æsthetically to be preferred.

The screen wall is of beautiful design, and the use of different coloured marbles is made with admirable judgment and good taste. The series of bronze doors were designed by Cockerell, and are among the finest examples of modern Classic metal work.

At either end of the hall are two semi-circular

windows which Cockerell had intended to be filled with plain glass set in metal grilles of the scallop-shell pattern. The grilles were never carried out, and the gaudy coloured stained glass which was inserted, together with the recent colour decorations, detract much from the appearance of this magnificent hall.

The small concert room over the north vestibule, of which I illustrate some details, is a design of great elegance and refinement. Of all Cockerell's interiors, this is the most pleasing.

St. George's Hall and the Liverpool and London Insurance Offices, Liverpool, were his last works. In 1859 he retired from practice.

During the whole course of his professional life, Cockerell never ceased to give his aid to the academical side of his art. His restorations of Classic work are of singular beauty. No mere archæologist could have restored to life with such success the remains of antique art. To the profound knowledge that he possessed of his subject, he added the skill of an accomplished draughtsman. The restorations of the Roman Forum, the Baths of Caracalla, the Acropolis of Athens, the theatre and a house at Pompeii, and the mausoleum of Halicarnassus, remain to us as examples of his exceptional ability as a draughtsman and his learning as an archæologist.

In 1838 appeared his famous drawing "A Tribute to the Memory of Sir Christopher Wren"—a composition in which are portrayed the works of that master, all drawn to a uniform scale.

In 1840, at the age of fifty-two, he was appointed Professor of Architecture to the Royal Academy, and held the position for seventeen years. His lectures are full of interest, and are the result of great labour and personal research. The late Professor Aitchison, who was one of his students, thus speaks of the services Cockerell rendered to his profession by his lectures: "Being a traveller, a scholar, a man of reading, an admirable draughtsman, a distinguished architect, and possessing a splendid architectural library, he not only presented to the students admirable drawings of the works of former times, opened out to them all the recondite literature of architecture, but stimulated them to rival the best of their predecessors, and did not fail to draw their attention to the merits of former works, nor to warn them against the errors into which some of the great architects had fallen. The lecture room was always crowded with members of the Royal Academy, students, and others, anxious to hear him and see his illustrations."

One drawing he always hung up at his lectures and called his "drop-scene." It was a great chart, 14 feet by 10 feet, showing to scale the most important buildings of the world. This drawing is now in the South Kensington Museum, having been presented to that institution by his son.

Soon after his return from his travels he was appointed surveyor to St. Paul's Cathedral, and at the age of forty-five succeeded Soane as architect to the Bank of England. He was a D.C.L. of Oxford; at the age of forty-one he was elected an Associate of the Royal Academy, and seven years later a full Academician; he was the first to receive the honour of the Royal Gold Medal, awarded to him in 1848, and in 1860 he became the first professional President of the Royal Institute of British Architects. He was a Chevalier of the Legion of Honour, and one of the eight foreign associates of the Académie des Beaux-Arts of France. He was elected member also of the Academy of St. Luke at Rome, of the Royal Academies of Belgium, Munich, Berne, Denmark, Genoa, Athens, and of the American Institute of Architects.

In 1828 he married the daughter of John Rennie, the engineer of Waterloo Bridge. It is to his son, Mr. S. Pepys Cockerell, who published his father's diary, that we are indebted for much information concerning the life of Professor Cockerell.

Cockerell died in 1863, and was buried in St. Paul's Cathedral, close by Sir Christopher Wren, and near to his father-in-law, John Rennie.

The following authorities have been consulted in the preparation of this thesis:—

"The Work of Professor Cockerell, R.A." By J. M. Brydon. (JOURNAL R.I.B.A., 1900.)

"Charles Robert Cockerell, R.A." By the late Professor Aitchison, A.R.A. (TRANSACTIONS R.I.B.A., 1889–90.)

"The Greek Revival in England." By Lionel B. Budden, M.A. (JOURNAL R.I.B.A., 1909–10.)

"The Life and Works of Charles Robert Cockerell, R.A. By the late Robert Pepys Cockerell. (*Architectural Review*, 1902.)

"The Life and Work of Harvey Lonsdale Elmes." By Ronald P. Jones. (*Architectural Review*, 1904.)

REVIEWS.

LONDON ARCHITECTURE.

A History of Architecture in London. By W. H. Godfrey. 8o. Lond. 1911. *Price 7s. 6d. net.* [*B. T. Batsford, 94 High Holborn.*]

An excellent and praiseworthy book which well fulfils the author's intention, as modestly stated in his preface, and, to our thinking, goes considerably beyond it. The title seems to be something of a misnomer, as the book is palpably a guide, and an admirable and most attractive one, to the historical study of architecture in London, rather than a history. However, "What's in a name?" and the book is one to be welcomed not only by "the person of ordinary education who has not any technical knowledge," but also by the thoroughly instructed in architecture, as a most useful chronological record and a stimulant to memory, and observation. Though, necessarily, largely concerned with dates and details, the text runs fluently, and is never over-technical, dry, or boring. The illustrations, for the most part, are as good as the text; some of the photographs, which must have presented considerable difficulties of lighting and point of view, excite our admiration, and the inclusion of several old prints, Hollar's and others, increases the charm and value of the series, but that of a rather slight, though pretty and suggestive, sketch of the modern Cathedral at Westminster, as an illustration of Byzantine architecture, seems to be somewhat misplaced.

Mr. Godfrey, in his Introduction, speaks rather slightingly of the Egyptians and Assyrians, who, he says, "through long cycles of years and successive dynasties contrived little more than a certain decorative quality in building." We cannot by any means endorse that statement, and regard the stern and masculine trabeated manner of the ruined temples, left by both nations, as the obvious precursor of Grecian splendours.

"Architecture," says our author, "began with the Greeks. It was the invention of the Hellenic peoples." This seems to us an over-dogmatic assertion, no safer indeed than that of eighteenth-century pedants who asserted that architecture also ended with the Greeks. And to speak of architecture as "invented" by any race is surely a misuse of terms, for the gradual evolution of definite forms in building, unconsciously dictated by materials, by use, and needs, and racial aspirations, can hardly be described as invention. We think Mr. Godfrey wrong in his view that "the Greek architects, with the one idea of proportion in view, '*selected* [the italics are ours] the simplest type of construction possible." This is to make proportion—admittedly the chief essential of noble building design, which must ever be the outcome of combined aspiration, artistry, and constructive knowledge—the end in itself, instead of part of the prime means to the end. To say that they "selected" a type, seems to suggest a deliberate choice between existing and cognate manners, instead of the evolution and perfecting of their own type under their splendid and stimulating climate, through the long sequence of failures and successes, under the controlling limitations of their materials, such as the obtainable lengths, depths, and breadths of marble lintels, the controlling influence, on spans, of the accessible lengths of timber, &c., and always under the conditions of use, ritual, or habit, religious, civic or military.

Mr. Godfrey seems indeed throughout this Introduction, otherwise excellent, and always interesting, to attribute to the ancients a pronounced and indeed modern self-consciousness in architecture, which we are far from accepting. He says that "if the Romans of the Augustan period had thought their own construction worth developing into an arched architecture pure and simple, they would no doubt have devised earlier the style which we call Byzantine." This seems again to imply a deliberate eclecticism in architectural manner, rather than the assimilation of the style of a foreign and conquered nation and its adaptation to constructive needs, which characterised the Romans, who were great conquerors and adaptors, and also great builders and engineers, but not often great artists. It further appears to confuse the formative influences of the East and the West in the development of the "Byzantine" style. No great and original School of Architecture could ever arise from the deliberately intellectual choice of a type; the forces that generate and control architectural evolution are deeper and wider than that. That we have devoted so much time to the author's Introduction is due to the fault, or the merit, of what is a highly interesting essay.

For the series of good chapters that follow we have little but praise. The chronological sequence of style, and the steady evolution from Norman or Romanesque, through Tudor Gothic to the early Renaissance, is scholarly, lucid, and well sustained, and the author's erudition and enthusiasm carry him and his readers pleasantly and profitably through the picturesque and fascinating period of rapid change in the seventeenth century, with instructive and sympathetic glimpses of Inigo Jones, of Wren, Gibbs and their followers, to the less exciting and more academic excellences of the Georgian period, when scholar architects, carefully trained to their craft, began to exercise a pervasive influence upon popular building. Mr. Godfrey has, as we think, done very well to illustrate this period by humble domestic examples like Smith Square, Westminster, and sundry unobtrusive doorways, or the charming little commercial instance of the tobacco shop in the Haymarket, as well as by the more striking instances of churches and public buildings.

Great care and labour have gone to the making

of this book, and it is rendered doubly useful, to the student or amateur, by a good index, and by the excellent final arrangement of interdependent numbered lists of buildings, and maps showing the numbers in position. We heartily recommend it to all who care for architecture, for antiquity, or for London and its history, and especially to all Metropolitan architects who do not know their London, or Greater London, as well as they should.

Mr. Godfrey's book will perhaps accentuate for many of us the futile regret that the fine and interesting buildings he illustrates, and the others which exist in the area of London, as he somewhat liberally interprets it, should be so scattered, so swamped, for the most part, amid the dismal acres of repulsive or featureless nineteenth and twentieth century creations, as to provide hardly architectural leaven enough to leaven the whole lump of this stupendous capital.

EDWARD WARREN, F.S.A. [*F.*].

RUINS OF MEXICO.

The Ruins of Mexico. Vol. I. By Constantine George Rickards. Large 4o. Lond. 1910. *Price* 42*s. net.* [*H. E. Shrimpton, The Quadrant Photograph Stores,* 105 *Regent Street, W.*]

The author of this work, Mr. Constantine G. Rickards, in his introduction frankly states that "there is nothing scientific, literary, or new in this little work; it is only a collection of photographs got together in my wanderings among the ruins of Mexico." The photographs in question, however, are of great interest, and the combination in one volume of examples of the principal architectural remains of every province enables comparison to be made of the varieties of style which are found in them. Of the 260 plates about half are of architectural subjects, and if these could have been accompanied by plans of the buildings, most of which were published in Stephens' works in the 'forties, it would have added greatly to their value from an architect's point of view. It is to be hoped that Mr. Rickards will endeavour to remedy this defect in the second volume he proposes to publish, and if they could be accompanied by a plan of the country, showing the relative position of the various States and of the more important groups of buildings, it would render more clear the description he has written of the several States.

The author is of opinion that the various styles found in Mexico originated on the American continent, and that, although there is a slight similarity found now and then in details common to other cultures of the Old World, these "when studied are nothing more than the outcome of the ordinary sense given to primitive man and by means of which he was able to dominate his fellow creatures." One cannot help being struck, however, with the remarkable resemblance of some of these buildings to those found in Eastern India: thus in the Castle of Chichen Itzá (p. 47) the position of the temple on the top of a lofty pyramid, with an immense flight of steps leading to it in front, is more or less identical with the temples of Suku in Java, so much so that Fergusson, in his *History of the Architecture of Further India* (p. 439, 2nd edition), refers to their extraordinary likeness to the contemporary edifices in Yucatan and Mexico, and comes to the conclusion that the building races of Central America were of the same stock as the native inhabitants of Java. The dates ascribed to the buildings in Java run from 1150–1450, periods which might well be given to those in Yucatan.

Again, the baluster shafts which decorate the façades of the temples of Labnah (p. 56), of Kewid (p. 60), of Chagmultun (p. 63), and of the palace of Zayi (miscalled Layil, p. 74), bear a close resemblance to the baluster screens of the temples in Cambodia, where, however, they have a definite object—viz. the enclosure of window openings—whereas in Yucatan they are simply wall decorations which have a distinctly wooden origin, as possibly was the case in both examples.

The most remarkable constructional features in Yucatan are those employed in the vaulting of their halls, such as those of Uxmal (pp. 26, 31, 33, and 35) and of Labnah (p. 56). These vaults are built in horizontal courses of masonry, each course projecting over the one below with a flat slab at the top, incorrectly termed keystone by the author; and here again we find a similarity to the galleries or porticoes of the temples in Cambodia, all of the same construction in horizontal courses. This method of covering over the halls is not the only one, as in the palace of Mitla, of which a large number of illustrations is given (pp. 90–103), the roofs (all gone) must have been of timber in some cases, as shown on p. 90, carried on monolith columns. On the ruins of Mitla an extremely interesting paper was communicated in September 1904 by one of the Fellows of the Institute, Mr. Charles Grove Johnson. This paper was accompanied by plans, elevations, and photographs of the palace, which were reproduced in our JOURNAL [24 September 1904, vol. xi.] and contained many suggestions as to the origin of some of the decorative patterns of the wall surfaces. Mr. Rickards refers to the continual destruction of the Mexican temples, chiefly owing to the rapid growth of the trees which bury their roots in them. It is, however, encouraging to find that this is not always so rapid or complete as might have been expected, as a comparison will show of Mr. Rickards' photograph (p. 74) of the palace of Zayi with the admirable series of drawings made by F. Catherwood to accompany Mr. John F. Stephens' *Incidents of Travel in Yucatan* (vol. ii. p. 17). This drawing was made about 1840 and published in 1843, and the first and second stories of the palace seem to have undergone no change except the cutting down of two or three shrubs. In this work of Stephens there is a plan given of the

palace and an interesting description of its construction. The photographs published by Mr. Rickards are rather small in dimension, a defect which is remedied by the numerous examples of the same subject taken from different points of view; their great value, however, lies in the accuracy of the representations taken with the camera, and here it is interesting to note the difference between the illustration No. 1017, p. 592 of Fergusson's *History of Ancient and Mediæval Architecture* (3rd edition) and Mr. Rickards' photograph of the outside wall of the palace of Mitla (p. 91); the outward slope of the walls in the former is greatly exaggerated, but in the latter it will be seen that the projection of the upper part of the wall is corrected by the base and plinth, not shown in Fergusson. The decorative details shown in Mr. Rickards' photographs are remarkably clear and distinct, and we shall look forward with interest to the publication of the second volume, which will be of great value to anyone who ventures to take up the whole subject of the origin of the construction and decoration of these remarkable ruins.

R. Phené Spiers, F.S.A. [*F.*].

COUNTRY HOUSE BUILDING.

The Essentials of a Country House. By R. A. Briggs, F.R.I.B.A., Soane Medallist. 8o. Lond. 1911. *Price 7s. 6d. net.* [*B. T. Batsford, 94 High Holborn, W.C.*]

This is a book, intended for the general public, containing the author's ideas on Country House Building, illustrated by plans and views of his own works. Mr. Briggs knows his own mind and knows his public and speaks to it "ex cathedra," and it is significant that he finds it necessary to issue a solemn warning against graining, as to which, it seems, he agrees with Ruskin. On the practical side, a good many of us would take exception to the dictum "The larder should be entered directly from the scullery," though the author—to judge from his plans—must have had a large experience of this arrangement. The book is excellently printed and the illustrations well reproduced.

Charles E. Sayer [*A.*].

Books Received.

Shearer's Historical Guide to Stirling, Stirling Castle, and Neighbourhood. 8o. Stirling, 1911. Price 1*s.* net. R. S. Shearer & Son, Stirling.

Building in London: a Treatise on the Law and Practice affecting the Erection and Maintenance of Buildings in the Metropolis. By Horace Cubitt, A.R.I.B.A. With Special Chapters by H. J. Leaning, F.S.I., and Sydney A. Smith, F.S.I. La. 8o. Lond. 1911. 31*s.* 6*d.* net. Constable & Co., Ltd., 10 Orange Street, Leicester Square, W.C.

Metropolitan Committee on Materials and Means of Paving the Streets of London: Eighth Annual Report and Tabulated Statement. Fo. Lond. 1911. Harrison & Sons, St. Martin's Lane.

Calculation of Columns: a Practical Application of the Theory. By Theodor Nielsen. 8o. Lond. 1911. Price 4*s.* 6*d.* net. E. & F. N. Spon, Ltd., 57 Haymarket.

9 Conduit Street, London, W., 26*th Aug.* 1911.

CHRONICLE.

Sessional Meetings 1911–12.

The following are the dates and arrangements for the General Meetings of the Institute next Session:—

Nov. 6.—President's Opening Address.

Nov. 20.—Collegiate Architecture. By Edward P. Warren, F.S.A. [*F.*].

Dec. 4.—Business Meeting.

Dec. 18.—The Newer Responsibilities of Architects. By the Practice Standing Committee.

Jan. 8, 1912.—Business Meeting.

Jan. 22.—Colour Decoration. By Sir Alfred East, A.R.A. [*H.A.*] and Edgar Wood. Award of Prizes and Studentships.

Feb. 5.—President's Address to Students. Presentation of Prizes.

Feb. 19.—Modern French Sculpture. By H. Heathcote Statham [*F.*].

Mar. 4.—Business Meeting: Election of Royal Gold Medallist.

Mar. 18.—The French Renaissance. By W. H. Ward, M.A. Cantab. [*A.*].

Apr. 1.—Modern Methods of Construction. By Wm. Dunn [*F.*].

Apr. 22.—The Royal Institute Library and some of its Contents. By C. Harrison Townsend [*F.*].

May 6.—Annual General Meeting.

May 20.—Recent University Architecture in the United States. By R. A. Cram.

June 10.—Business Meeting.

June 24.—Presentation of the Royal Gold Medal.

Ninth International Congress of Architects, Rome, 2–10 Oct. 1911.

Mr. John W. Simpson, *Vice-President R.I.B.A.*, who is Secretary of the British Section of the Comité Permanent International des Architectes, has issued a circular giving further particulars of the forthcoming Congress at Rome, together with an Itinerary of the route and full details of the arrangements which have been made for English members to travel together on the outward journey, and of the accommodation and other conveniences provided for them *en route* and during their sojourn at Rome.

The subscription for Full Members is £1, and for Associates, being members of the family (wives, sons or daughters) of a Member, 12*s.*

Both Members and Associates have the privilege of admission to

A Reception to be given by the International Association of Artists.

A Reception at the Capitol.

A Picnic (*ottobrata*).

A Garden Party, and probably to other important Receptions.

They will be shown round Rome and the Exhibitions under qualified guidance. Excursions to the environs (including lunch) will be arranged at a small payment.

There will be special Banquets and a lunch for official Delegates and their wives; also the usual closing Banquet for which tickets can be obtained by payment.

Tickets of admission to the Museums will be distributed.

Arrangements are now completed for a party of Members and Associates to travel to Rome, leaving London on 29th September. The Itinerary is as follows:

Friday, September 29.—Leave London (Charing Cross Station), 9 a.m., by the short sea route Dover and Calais for Paris, continuing by evening express for Genoa.

Saturday, September 30.—Arrive Genoa, where the night will be spent.

Sunday, October 1.—Leave Genoa by morning express for Rome, arriving the same evening.

Monday, October 2, to *Wednesday, October* 11.—In Rome. Members will be able to return to London at their own leisure, within the validity of the tickets, *i.e.* 25 days.

FARES, HOTEL ARRANGEMENTS, &c.

A Fare: 14*l.* 14*s.*, providing:

1. Second-class travel ticket, with first-class on steamer from London, *via* Calais, Paris, and Modane to Rome and back.
2. Comfortable hotel accommodation, consisting of meat breakfast, dinner, bedroom, lights and service, from dinner on September 29 until breakfast on October 11. Meals *en route* between London and Rome on the outward journey will be provided.
3. Omnibus transfers between station and hotel on arrival and departure at Genoa and Rome.
4. Fees to hotel servants, railway porters, and the drivers of the conveyances utilised from London until breakfast in Rome on October 11.
5. Free conveyance of 56 lb. of baggage (while travelling with the courier).
6. The services of a qualified courier, who will generally supervise the arrangements until the morning of October 11, when he will return direct to London.

The courier will return on the morning of October 11, and any Members desiring to return at the same time will have the benefit of his services during the journey, and of free conveyance of baggage as above; but meals, hotel accommodation, fees, or transfers on the return journey are not included in the fare. The tickets would be available for 25 days, and all the Members would have to travel together on the outward journey to Rome.

B As **A**, but with hotel accommodation at the Hôtel Continental or similar establishment in Rome: fare, 16*l.* 16*s.* per passenger.

C As **A**, but with accommodation at the Grand or similar hotel: Fare, 17*l.* 17*s.* per passenger.

D FIRST-CLASS TRAVEL.—The supplement for first-class travel throughout is 3*l.* 5*s.* per passenger.

INDEPENDENT TICKETS.—The charge for independent tickets by the above route will be: for railway and boat only, London (Charing Cross) to Rome and back (all baggage is charged for on the Italian railways).

E Second class and saloon, 10*l.* 10*s.* 7*d.*

F First class throughout, 14*l.* 14*s.* 2*d.*

The independent travel tickets would be available for 60 days.

Members proposing to join the Congress are particularly requested to COMMUNICATE AT ONCE with Mr. Simpson at 3 Verulam Buildings, Gray's Inn, and state whether they desire to travel with the party as arranged, and under which of the conditions set out above against the letters **A**, **B**, **C**, **D**, **E**, **F**, so that the necessary arrangements may be made.

Since the issue of the circular above mentioned, the official Programme has been published, and copies may be obtained on application to Mr. Simpson. The time-table of the various meetings, visits, receptions, and other functions is as follows:

Monday, 2nd October.

9 a.m.-12—Meeting of the Permanent Committee and of the General Committee of Organisation for the appointment of the President and Council and for preparation of programme of the work of the Congress.

2 p.m.—Visit of all members of the Congress to the tombs of the Kings of Italy and to that of Raphael in the Pantheon.

4-7 p.m.—Visit to the monument to Victor Emmanuel II.

7.30 p.m.—Dinner given by the Committee of Organisation to the Delegates of Foreign Governments and to the members of the Permanent Committee.

10 p.m.—Reception by the Associations of the Artists of Rome, by arrangement with the Committee of Organisation, of all members of the Congress in the rooms of the Associazione Artistica Internazionale.

Tuesday, 3rd October.

10 a.m.—Meeting of the reporters of the various subjects at Castle of St. Angelo 9-12. Visits to monuments and exhibitions.

12.30 p.m.—Luncheon given by the Committee of Organisation to the Delegates of Foreign and National Associations.

3-5 p.m.—Inaugural session at the Capitol in the hall of the Horatii and Curiatii.

10 p.m.—Reception by the Syndic in the Capitol.

Wednesday, 4th October.

9 a.m.-12—First meeting of the Congress at Castle of St. Angelo for the discussion of special subjects.

12.30 p.m.—Free for private invitations.

2-7 p.m.—Visits to Monuments and Exhibitions.

Thursday, 5th October.

9-11 a.m.—Second General Meeting of the Congress: Discussion.
11 a.m.-12—Lecture by Professor Carrado Ricci: Director of Antiquities and Fine Arts, on "The Imperial Fora."
2 p.m.—Visits to Monuments and Exhibitions.
5-8 p.m.—Garden party given in honour of Congress.

Friday, 6th October.

Excursions in the neighbourhood at pleasure. (See prospectus.) Evening free for receptions by Foreign Embassies to the architects of their respective countries.

Saturday, 7th October.

9-11 a.m.—Third General Meeting of Congress. Discussion and lecture by Professor Stübben on "The Laying-out of Towns."
2-7 p.m.—Visit to Monuments and Exhibitions.
10 p.m.—Reception given in honour of Congress.

Sunday, 8th October.

Picnic (*Ottobrata*). Lunch given by the Committee of Organisation to all the members of the Congress.
4-9 p.m.—Reception by the Minister of Public Instruction in the Casino of the Villa Borghese.

Monday, 9th October.

9 a.m.-12.—Fourth General Meeting of the Congress: Discussion and lectures.
2-7 p.m.—Visit to Monuments and Exhibitions.

Tuesday, 10th October.

9 a.m.-12—Closing Meeting of the Congress.
2-7 p.m.—Visit to Monuments and Exhibitions.
8 p.m.—Farewell banquet (by payment of 20 francs).

Wednesday and Thursday, 11th and 12th October.

Excursions at pleasure in the neighbourhood. (See prospectus.)
Excursion to Venice.—Train leaves Rome on the evening of the 12th.

Friday, 13th October.

2 p.m.—Meeting of the Congress at the Doge's Palace. Visit to the Campanile of San Marco.

Saturday, 14th October.

Excursion to the Venetian Estuary, by invitation of the Town Council of Venice.

Sunday, 15th October.

Visit to Monuments.

As regards the entertainments, information will be given at the beginning of the Congress.
Invitations are not transferable, and members of the Congress are therefore requested to see that they receive cards of invitation with those of membership (*tessere*).

Excursions to places of interest in the neighbourhood of Rome have been arranged as follows:—

I.—Ostia
(25 to 100 persons).

Cost for each person, per motor char-à-banc (38 seats), 14.50 lire; per motor (de luxe), 21 lire. Departure from Rome (Piazza Santi Apostoli) by motor about 8.30 a.m. Visit to the ancient city and latest excavations, proceeding then to the sea-shore, where lunch will be served at 12.30. Return at 3 p.m. to Ostia. Visit to the castle and museum. Arrival in Rome about 6 p.m.

II.—Subiaco
(25 to 80 persons).

Cost for each person, 18 lire. Departure from Rome (terminus) at 7.40 a.m. Visit to electric-power station. Lunch at 12.30. At 2 p.m. by carriage to the bridge of St. Mauro. Visit to the monasteries of Santa Scolastica and of the Speco and to the ruins of the Villa of Nero. Arrival in Rome about 8.27 p.m. Note: The above price does not include that of mules or donkeys (only about 25 obtainable) for the ascent from the bridge to the monasteries, etc. (about half an hour).

III.—Orvieto
(25 to 50 persons).

Cost for each person, 26 lire. Leave Rome (terminus) 9 a.m. Funicular and omnibus from Orvieto Station to the city. Visit to the Cathedral. Lunch at 12.30. Visits to the churches of S. Domenico and S. Andrea, the palace of the Popes and that of the Captain of the People, the well of St. Patrick, the Civic Museum, Etruscan tombs, etc. Arrival in Rome, 6.50 p.m.

IV.—Tivoli and Villa of Hadrian
(25 to 150 persons).

Cost for each person, 14 lire. Leave Rome (steam-tram at Porta San Lorenzo) at 8 a.m. Arrive at Villa Adriana station at 9 a.m.; walk to the Villa in 15 minutes. Arrival, by tram, at Tivoli about 11.30 a.m. Lunch at noon. Then visit by carriage to the Cascades. At Tivoli, visits to mediæval churches and to Villa d'Este. Arrival in Rome at 7 p.m.

V.—Anagni and Ferentino
(25 to 50 persons).

Cost for each person, 24 lire. Leave Rome (terminus) 7.55 a.m. Omnibus from Anagni station to the city. Visit to Cathedral and other mediæval buildings, Cyclopean walls, etc. Lunch at noon. Departure by carriage for Ferentino at 1 p.m. Visit to Cyclopean walls and Roman gates; visit to Cathedral, Church of Santa Maria Maggiore and all other mediæval ecclesiastical buildings. Return to Anagni by carriage. (Return perhaps by train direct to Rome, arriving 8.15 p.m.)

VI.—Corneto
(25 to 50 persons).

Cost for each person, 23 lire. Leave Rome (terminus) 8.45 a.m. Omnibus from the station to the town. Lunch at noon. Visit 2 p.m. to Civic Museum, Palazzo Vitelleschi, Cosmatesque Church of S. Maria di Castello, Etruscan tombs, etc. Arrival in Rome 9.50 p.m.

VII.—Castelli Romani
(25 to 80 persons).

Cost for each person, 15 lire. Leave Rome (terminus) 9 a.m. Frascati. Visits to Villas Aldobrandini, Conti, Mondragone, etc. To Rocca di Papa by carriage. Lunch at 12.30. At 1.30 p.m. by carriage through Ariccia to Genzano. View of the Lake of Nemi from Villa Cesarini; proceeding by carriage to Albano. Castel Gandolfo (view of Lake Albano), Marino to Grottaferrata. Visit to the Abbey. To Frascati by carriage. Train to Rome, arriving 7 p.m.

VIII.—VITERBO
(25 to 200 persons).

Cost for each person, 21 lire. Leave Rome (New Trastevere station) 7.35 a.m. Carriage from Viterbo station (P.R.) to city. Visit to Communal Palace, Civic Museum, Cathedral, Palace of the Popes, mediæval churches of S. Sisto, S. Giovanni in Zoccoli, della Verità, to S. Pellegrino, cloisters, etc. Lunch at noon. At 2 p.m. visit to 14th century church S. Maria della Quercia, villa Lante, at Bagnaia. By train to Rome, arriving 8 p.m.

IX.—CORI, FOSSANOVA, NINFA
(25 to 50 persons).

Approximate cost for each person, 22 lire. This excursion will be made by motor, leaving Rome at 6 a.m. and returning about 8 p.m. CORI: Visit to the Cyclopean walls, the Temples of Hercules, and of Castor and Pollux, the Ponte della Catena, the Cloister of S. Oliva, etc. FOSSANOVA: Arrive about noon (lunch), visit the Abbey. NINFA: Visit to the mediæval city and to the Castle of the Caetani. Return by Cisterna and Velletri, where a short stay will be made.

I. All the above excursions will be under the management of the well-known Company Chiari and Sommariva, of Milan, who will be directly responsible.

II. Members of the Congress are earnestly requested to send to the Committee the amount to be paid for the excursion they wish to join, not later than the 15th September, at the same time stating with clearness and precision *the name and the day* of the excursion selected.

Applications sent later will not be rejected if there are still places to be disposed of.

III. The sum paid will only be returned should the Committee be unable to carry out the excursion in question.*

Particulars of the subjects for discussion at the Congress will be found in the JOURNAL for 17th June, p. 560.

The following delegates from Great Britain have already been appointed to the Congress:—

Sir Henry Tanner, C.B., I.S.O. [*F.*], Principal Architect to H.M. Office of Works, representing the Government.

Mr. W. E. Riley, R.B.A., M.Inst. C.E. [*F.*], Superintending Architect of Metropolitan Buildings, representing the London County Council.

Mr. James Jerman [*F.*], representing the Devon and Exeter Architectural Society.

Mr. Arnold Thornely [*F.*], representing the Liverpool Architectural Society.

Mr. W. Fleming Wilkie [*F.*], representing the Dundee Institute of Architects.

Mr. Edwin O. Sachs, F.R.S.E., A.Inst. C.E., representing the British Fire Prevention Committee.

* The same Company (official agents for the State Railways) with offices in Rome at the Piazza Venezia and in the Castle of St. Angelo will, at the request of members of the Congress, besides the excursions arranged by the Committee of the Congress, undertake to organise the following:

1st Rome-Naples-Pompei-Sorrento-Capri.

2nd Rome-Naples and the neighbourhood.

3rd Rome-Florence-Venice, Lake Garda, Milan and the Lombard lakes.

4th Rome-Pisa-Genoa-Turin.

The duration, the itinerary, and the cost of these will be arranged in due time.

Architecture and Copyright.

The clause in the Copyright Bill which creates copyright in architecture was the subject of an interesting debate in the House of Commons on the 28th ult., when Mr. Joynson-Hicks moved an amendment that "the construction of an architectural work of art" be omitted from the operation of the Copyright laws. The following is extracted from *The Times* report of the 29th ult.:

Mr. Joynson-Hicks (Middlesex, Brentford) said there had never previously been an attempt in any country to copyright architecture, but this proposal was being made as the result of the Berlin Conference. The House should not consider itself bound by that conference, for it was a conference of copyright experts, and ordinary public opinion was not represented adequately. He submitted that in the interests of architectural art it was undesirable that it should be the subject of copyright. All the great buildings of the world were expressions of the increase in artistic and architectural art, and since the time of the Pyramids there had hardly ever been a really new architectural group; each one had grown out of its predecessors. If they were going to stereotype a particular form of building they were going to prevent the growth of architectural merit. An architect was in a different position from an author or a musician, for he received his payment from the man for whom he worked and did not depend on copyright for his remuneration. Under the ordinary law all that had to be decided was whether a work was original and whether a copyright had been infringed, but now it was proposed to go further and say that a piece of work must not only be original but must also be artistic. Who was to decide whether it was artistic? Was a Chancery Judge to be called in to decide? He maintained that it would be impossible for any judge or jury to decide such a question. Mr. Justice Scrutton and he had joined in a minority report, and he quoted the view of the first-named against the inclusion of architecture in the Bill. He also referred to the correspondence in *The Times*, and read a letter which had been addressed to him personally by Professor Beresford Pite stating that the ideal aimed at was impossible of attainment, and as useless as it was impossible. Finally he appealed to the Government to allow the House to vote freely on this subject.

Mr. Dundas White, in seconding the amendment, described the inclusion of architecture as one of the most serious blots on the Bill.

The Solicitor-General said that the Government did not propose to take any steps to prevent hon. members from recording their view with the greatest freedom in the lobby. But first of all they should realise the strength of the argument for including architecture within the terms of the Bill. In the course of a recent investigation conclusions had been arrived at by a body which had devoted itself to the hearing of evidence and to considering the subject from various points of view. A Convention had been signed at the Berlin Conference, where the discussion was International in its character. The inclusion of architecture was recommended and covenanted for in that Convention; and if the House did not include architecture in the Bill they would be deliberately refusing to embody a provision which our representatives in negotiating with the representatives of other Powers had come to the conclusion ought to be inserted. After the Berne Convention had been signed a Departmental Committee of sixteen mem-

bers was appointed to consider whether our copyright law ought to include architecture. Out of sixteen members fourteen came to the conclusion, not hastily formed, that it was desirable to include architecture within the scope of the Bill. In this matter they were not acting without experience from other parts of the world. The modern school of German architecture was an admirable school, and yet they had this law in Germany. In France also they had this law, and since the Convention it had been adopted by two other countries. He asked the House to remember that this matter had been thoroughly discussed by the Committee, who had embodied their conclusions. The hon. member said that not only was the architectural work to be original but also artistic, but did he think that that was a special regulation in the interests of architects? The requirement applied equally in other directions. The test of artistic merit would have to be applied by the Courts whether they included architecture or not. He quite agreed that it was not an easy thing in every case to say whether a given piece of architecture was artistic, but that was a difficulty inherent in the law of copyright. It was against the law of this country at this moment, and would continue to be so even under this Bill, for a man to use the plans of an architect to put up a building either exactly like or colourably resembling the architect's design, or to copy those plans, or to make any unconscionable use of them. How odd would it appear that it should not be against the law to take photographs of the four sides of the house, to go inside and note the details, and then to build a replica of it! Was that common sense? Unless the thing was too difficult to accomplish it was absurd to say that an artistic and original idea as expressed in a building, if it could be proved, was not a thing for which the architect was entitled to just as much protection as his plans of construction and directions to the builder. The difficulty of applying the law fell on the architect who considered that his rights had been wronged, and in his opinion the cases would be very rare in which an architect would be able effectually to use this provision. That, however, ought not to justify them in excluding a protection that would only operate in rare cases. If he thought that the result would be to increase the price of small houses, he would take a very different view of the matter. If they wanted to employ an architect of taste to design a small house they must pay him the fee that he was able to command in the market, and if they were not prepared to do that they must put up with the local builder. But if they could say to the architect that the law would protect his original design and that he would be able to reproduce it, that would tend to make the cost less. He said frankly that this was an experiment that might not produce any particular results at all, but as the burden of proof was invariably with the architect he could not see how it was going to damage the interests of builders and those who had not too much to spend on houses. It was not always realised that copyright was not the protection of ideas. They could not protect ideas, but the original and artistic form in which the ideas were expressed. Nothing that he was urging on the House in the least prevented a style of architecture, a mode of arrangement, or a new general view from being reproduced, as it ought to be, with the greatest ease, just as a new kind of poem or picture was constantly reproduced. It was designed to stop the rare but very gross case of palpable, obvious plagiarism, and a later clause in the Bill did not allow the full benefit to the architect, because, supposing a building had been started, they could not insist on its being pulled down, and to that extent they were dealing not with different subject-matter but with different material. He asked the House to consider the matter with care and candour, and submitted that they would be adopting the wiser course if they kept this provision in the Bill.

Mr. Barnes (Glasgow, Blackfriars) said that after the speech of the Solicitor-General he was more strongly inclined than he had been to vote for the amendment. In the event of architecture being included in the Bill the lawyer would gain a great deal more than the architect. The reference to authority did not appeal to him at all. We had been accustomed to do things in this country as we thought proper, and he was going to follow that good old rule. What did the authority amount to? Architecture had been a feature of the whole world's history, and the authority went back at the very best for only ten years. The very fact that the architect would have to prove his own case showed how little worth this part of the Bill was. He was inclined to think that if they adopted the Bill in its present form they would be conferring very little, if anything, of value on architects, but they would be doing something which would lead to litigation and endless expense. He hoped the House would adopt the advice of the hon. gentleman opposite.

Sir F. Banbury (City of London) declared that if this amendment were not carried they would require several new Judges to decide whether or not there was a genuine claim in every bow window, in every alteration, in every house. He thought this was legislation run mad. Surely they might be allowed, if they saw something they liked, to make use of it for their own purposes without having to obtain the consent of all sorts of Courts of law or to find out whether somebody claimed property in the idea?

Mr. T. P. O'Connor (Liverpool, Scotland) commenting on the speech of the hon. baronet the member for the City of London, said he found that those gentlemen with a high sense of the sacredness of the rights of property always drew the line at the sacredness of the right of property in ideas. Every kind of property was to be protected except the property which came from the man's own brain, which, in his opinion, had the Divine right of property more than any other form of production. He appealed to the House to stand by the decision of the Committee, and not to break away, as they were asked to do by the amendment, from the Convention and from the decision of all the civilised world, with, perhaps, the exception of the United States. He was jealous of the repute of this country in its dealing with questions of art and of literature. It had too long been a reproach to this country, and not without justice, that we paid less regard and respect to intelligence, culture, and art than did any other of the civilised countries of the world, and, in face of a law like this in Germany, in France, and in Belgium, we were asked to take the lower and more vulgar position of depriving the architect of protection of his ideas. That might recommend itself to the banker, to the dealer in Consols, but he did not think it ought to recommend itself to those who were jealous of the artistic reputation of this country. The painter and the author and the sculptor were protected, and yet we, alone of civilised countries, were asked to make the architect a pariah and deprive him of the right of protecting the creations of his brain.

Sir G. Marks (Cornwall, Launceston) said this matter was only carried by a narrow majority in the Grand Committee. There being no necessity under the Bill for a man to register his design, what would be the position if the Act passed without the amendment? It would be a trap for the unwary. A man might build a house and wish to embody some particular feature or design which he had seen somewhere. There was nothing on record to show that that feature was proprietary. The

owner of the design could come down upon him for damages for a thing which he could not have known to be illegal, because there was no way of finding out that it was not legal. They were going to pass a Bill that might create in connection with every house that might be erected hereafter as many offences as there were features of interest in it. These features of interest might all have emanated from different persons, each of whom might say, "That is my idea, and I will restrain you from it." And you could not find out that it was any one's idea until you had an injunction issued against you. That was an extraordinary way of legislating, and would cause a great deal of litigation.

Mr. MacKinder (Glasgow, Camlachie) thought a good deal of the opposition to the clause was due to exaggerated views about its consequences. It was difficult to be original in architecture at this time of day. A person proceeding under the section would have to prove first that the work was artistic in a technical sense; and secondly, that it was original; and in face of the difficulty of proving these things they would have no cases taken to the Law Courts unless they were cases of gross, wicked copying of the detailed work of an artist. The provision was not in the least likely to be resorted to excepting for preventing gross abuse. He wanted to see the great architect turning his brains not simply to great public buildings, but to houses for garden cities, and the best way of getting him to do so was to enable him to obtain royalties of small amount on each particular copy of his design, instead of compelling him to obtain the whole of his return from the erection of a single building. He thought they ought to retain the words in the Bill in the interest of art. Those who feared litigation were raising a bogey.

Mr. Pringle (Lanarkshire, N.W.) said it had never been the practice of the House to legislate on mere abstract principles or on grounds of analogy. There ought always to be a practical reason for legislation, and if anyone would examine the speeches that had been made they would see that no attempt had been made to make out a practical case for the proposal in the Bill. No case had been put forward that architects suffered or that any complaint had been made by a single member of the profession. There was, in his opinion, no ground for introducing restrictive legislation of this kind.

Sir W. Anson (Oxford University) said he did not know that either the acceptance or the rejection of the amendment would be of great advantage to the community at large. He did not suppose that an architect who built a cathedral or a great mansion would run any great risk of the infringement of copyright by anyone else, though there might be some risk of imitation of a particular feature in a house. What he thought influenced the Standing Committee was that in garden cities and in small houses architectural skill might be brought to bear if the architect knew he would get a royalty on the reproduction of his design. For that reason he should vote for the retention of the words.

Mr. Wedgwood said the Solicitor-General had argued that they must consider the Berne Convention, under which copyright was given in architecture; but he would point out that they were giving retro-activity in the protection of musical work, and therefore in that case the Government were willing to break the Convention with a light heart. It was argued that, if copyright in sculpture were protected, artistic architecture also should be protected; but if protection were given in regard to an artistic window, why should it not be given in respect of artistic furniture? The argument might be carried further, and it might be asked why, if artistic furniture were protected, should not protection be extended to the design of an artistic dress.

Sir G. Parker pointed out that the Bill provided that the main design of a work only should be copyright. A particular feature apart from its relation to the main design would not be copyright.

Mr. Wedgwood said that the decision of the question what was the main design would be an endless source of income to lawyers and trouble to other people. It would not be in the interests of architecture to encourage all manner of people to imagine that they had claims against an original architect, and to urge those claims just as many people, some of them mad, after the production of a play, wrote to the author asserting that he had "cribbed" some of their work. The inclusion of architecture within the ambit of copyright law would act to the injury of the architectural profession and to the enormous benefit of lawyers.

Mr. Essex (Stafford) asked whether no protection was to be given to a work of utility which was not a work of art. Was the decision of what was a work of art to be left, not to experts, but to a Judge and jury? Were the authors of the Bill prepared to submit that question to such arbitrament?

The Solicitor-General replied that the law of copyright, apart from the literary branch of the law, was concerned with things which were artistic in quality. The patent law dealt with things of utility.

On a division there voted: For the amendment, 42; against, 154. Majority, 112. The Bill has now passed through the Report stage.

The King Edward Memorial

A small committee of Members of Parliament has been formed by Mr. Whitehouse, Captain Murray, and Mr. Noel Buxton for the purpose of pressing on the King Edward Memorial Committee the Hyde Park Corner scheme prepared by Professor S. D. Adshead [*F.*]. It is claimed on behalf of this scheme that it extends instead of diminishing the Park area, that it greatly improves the traffic intersection at a dangerous spot, that all the historic features of the site are retained, and that a fine position is secured for a statue of the late King without the sacrifice of a single tree. It is further urged that the scheme would be comparatively inexpensive and would leave sufficient funds for the provision of the Shadwell Riverside Park as an East-end Memorial. The *Builder* of the 4th August publishes Professor Adshead's drawing showing how the re-arrangement of the space in front of Hyde Park Corner could be effected, and gives the following details:—

Green Park would be extended out into Piccadilly, and the axiality and continuity of Piccadilly, as a great thoroughfare, would thereby be emphasised and improved. Grosvenor Place would be continued as a street of even width until it emerged with Constitution Hill and Grosvenor Gardens into the symmetrically disposed "place"—the *entre court* of London's two finest parks.

The narrowing of Grosvenor Place and its altered alignment would provide space for a garden where at present is merely a waste of asphalted pavement and woodblock. St. George's Hospital, which is shortly to be taken down, will no doubt be rebuilt as an hotel or block of high-class flats. The opportunity which

the occasion offers for an elevation suited to the character of the site ought not to be missed.

The King Edward Memorial might then worthily occupy a prominent position in the centre of the Piccadilly side of the new "place." It might take the form of a figure on a pedestal with minor groups on either side. The whole might be set on a semicircular podium facing Piccadilly, and from behind might be a fall of water into a basin below, with symbolic sculpture at either side.

The statue of Wellington would need to be removed a few feet further toward the east, and the altered conditions would create a vacant site for a statue similar in design to the west.

By an arrangement of islands and street refuges, traffic going in different directions would cross at right angles, instead of obliquely in the present dangerous manner.

The trees which are dotted about without any particular method of plotting, and which merely obstruct the view in every direction, might be taken up and transplanted; some of them so as to form a background to and to accentuate the memorial, and others to outline the shape of the "place" and the proposed garden off Grosvenor Place.

Such an improvement could be made without any structural alteration to any existing building. Practically all that it would mean of alteration would be the relaying of a portion of the road surface, readjusting the Park railing, erecting new piers at the entrance to Grosvenor Place and Grosvenor Crescent, and altering the position of the Wellington equestrian statue.

L.C.C. Central School of Arts and Crafts: Appointment of Principal.

The London County Council at an early date will proceed to the appointment of a full-time Principal for the London County Council Central School of Arts and Crafts, Southampton Row, W.C., at an annual salary of £1,200.

In addition to high qualifications as a practical artist, administrative and organising ability is essential. The Principal must also be in touch with the industrial application of the work of the school.

Applications should be made on Form T. 1/17, which can be obtained from the Education Officer, L.C.C. Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 11 A.M., on 7th October 1911, accompanied by copies of three testimonials of recent date. Full particulars of the work of the School and the conditions of the appointment can be obtained on application to the Education Officer as above.

The National Portrait Gallery.

A Government Bill has received the Royal Assent which provides for the transfer from the War Office and vesting in the Office of Works some land that appertained to the St. George's Barracks, in order that it may be utilised for extensions of the National Portrait and the National Galleries. In the case of the former the Trustees, in their fifty-fourth annual report, which has just been issued, direct attention to their existing urgent requirements for further room, and to a considerable extent, inasmuch as the available wall space is so completely occupied that it is almost impossible to find proper place for new acquisitions. In addition to engravings, photographs, and similar supplementary reproductions, there are 1,605 registered portraits.

Teaching and Examination in Art: New Government Scheme.

The Board of Education have constituted for a term of three years, from the 1st September next, a Standing Committee of Advice for Education in Art. Among members already appointed are Mr. E. K. Chambers, Chairman; Sir E. J. Poynter, P.R.A., Sir C. Holroyd, Sir Cecil Smith, Professor Reginald Blomfield, A.R.A., Mr. G. Clausen, R.A., Mr. A. S. Cope, R.A., Professor Selwyn Image, Mr. S. J. Cartlidge, and Mr. Solomon J. Solomon, R.A. In 1913 will be brought into force a comprehensive scheme of examinations to take the place of the current elementary examinations for art-class teachers' and art-masters' certificates, as well as of the minute subdivision of art studies, the Board being of opinion that such stimulus and control as may be properly applied to the teaching of art by a central authority can be exercised best in visits of inspection, and that the teachers of the schools rather than external examiners should be charged with the duty of applying tests by examination. The Board will invite experienced headmasters of schools of art and others to consult with them for the establishment of a reformed course of national competition.

The London Museum.

The London County Council has, on the recommendation of the Local Government Records and Museums Committee, resolved that the whole of the objects of London interest collected by the Council from time to time, including the boat of the Roman period discovered on the site of the new County Hall, be offered on permanent loan to the Trustees of the London Museum. The museum is to be accommodated in the State apartments of Kensington Palace, which was placed by the King at the disposal of trustees for the exhibition of the collections. It is understood that the accommodation at Kensington Palace will be of a temporary nature, as it is intended eventually to house the objects in a building worthy of London. A large and valuable collection has been made by the Council from time to time, and a selection is exhibited at the Shepherd's-bush Exhibition. Of the remaining objects some are stored on the site of the new County Hall and at the Horniman Museum. All these might appropriately find a place in the London Museum.

Newly Registered Students.

GIBBS: Harry Beckett Swift; 7 Riverdale Road, Sheffield—having passed through the four years' course of the School of Architecture at Sheffield University, was exempted from the Intermediate Examination.

MÜLLERHAUSEN: Walter Ernest; 25 Tylney Road, Forest Gate, E.—passed the Intermediate Examination held in London in June last.

The Statutory Examinations.

The Statutory Examinations held by the Institute under Section 140 of the London Building Act, 1894, will for the future be held in the last week of October. The next Examination will take place on the 26th and 27th October next.

Hittite Research Fund.

An appeal has been authorised by the Hittite Excavations Committee for funds to promote archæological research in Asia Minor and Northern Syria with the object of investigating the remains of the Hittite power and civilisation. The Committee, which includes Mr. R. Brocklebank, Sir John Brunner, the Rev. W. Macgregor, Mr. Robert Mond, Mr. C. G. Montefiore, Major E. Rhodes, Sir Edwin Pears (Constantinople), Professor A. H. Sayce, Mr. James Smith, Mr. Henry S. Wellcome, and Dr. Valdemar Schmidt (Copenhagen), hopes to raise £2,000 a year for the work, as well as a further £500 for immediate purposes. The hon. treasurer of the fund is Mr. Robert Mond, Coombe Bank, Sevenoaks, and the bankers Lloyds Bank, Regent Street Branch, W.

The Committee points out that past research has already been made with remarkable results, especially at Boghaz Keui, the seat of the great Hittite kings in the fourteenth and thirteenth centuries B.C. Their State archives, written upon tablets of clay, have been unearthed in the ruins of the Royal Palace. Hundreds of these documents are still unread, being expressed in the unknown Hittite language, but much may be learned from some that relate to foreign affairs, as they are written in the common Assyrian language and script. A knowledge of the civilisation of Asia Minor under the Hittites is essential to the interpretation of the results of recent research alike in Crete and the Ægean, as in Palestine and even Egypt.

It is proposed that an expedition shall begin work this autumn in the great mound at Sakje Geuzi. The committee has entrusted the conduct of the excavation to Professor J. Garstang. He has already begun excavation at Sakje Geuzi, and by the discovery of a palace with sculptured portico has demonstrated the promise of the site. The site itself, four days' journey eastward from Adana, near Tarsus, and one day westward from Aintab, was on an ancient route between the east and west by way of Carchemish and the Cilician Gates. Apart from the direct information which may be confidently expected, it is a likely place to search for that bilingual inscription which would solve the riddle of innumerable documents.

"The African Architect."

A monthly journal devoted to the interests of the architectural profession in South Africa has been started under the auspices of the Association of Transvaal Architects. The new venture is published in Johannesburg under the title "The African Architect," and its policy, as set forth in the editor's introductory article, is "to strive consistently for the betterment of the profession, and for its advancement in intellectual and artistic attainments." Well produced typographically and printed on good paper, it is an attractive-looking publication, and the quality of the articles in the first two numbers is highly creditable to the editor and his contributors. Among the latter are two members of the Institute—Mr. Herbert Baker [*F.*], who answers very convincingly a plea for English Gothic for the architectural needs of South Africa; and Mr. Arthur H. Reid [*F.*], President of the Cape Institute, who contributes an interesting retrospect of the profession in South Africa. Particulars are given of the very comprehensive courses in architecture which, through the exertions of the Association of Transvaal Architects, have now been established at the South African School of Mines and Technology. The period of training extends over four years, and the curriculum embraces Building Construction and Drawing, Strength of Materials and Theory of Structures, Architectural History and Theory, Architectural Drawing and Design, Practice of Architecture, Sanitation, Modelling, and Applied Arts and Crafts. In the July number is printed the full text of the proposed Architects' Registration Bill for the Union of South Africa, a measure which is being promoted by the Association of Transvaal Architects.

Obituary.

Mr. EDWIN AUSTIN ABBEY, R.A., LL.D., F.S.A., the eminent decorative painter, who died on the 1st August, was elected an Honorary Associate of the Institute in 1905. Born at Philadelphia in 1852, at about the age of sixteen he was placed for a time with a landscape painter, and afterwards studied in the classes of the Pennsylvania Academy. At the age of nineteen he entered the office of Messrs. Harper Brothers, of New York, as a draughtsman, remaining with them for about six years and turning out a great variety of illustrations covering all kinds of subjects. In 1878 he was engaged by Messrs. Harper to come to England to study the necessary details for an elaborate series of illustrations to Herrick's poems. He stayed in England nearly two years, returned to the United States for a few months, and in 1881 came again to England and settled, though he never became a naturalised Englishman. By the

year 1882 Mr. Abbey had made a reputation on both sides of the Atlantic for his black-and-white work and for his exquisite water-colours, and later an equally great reputation for his work in oils. The most important class of works, however, with which his name is associated are the large decorative paintings which he has executed for great public buildings. England possesses only one of these—that of the Royal Exchange series, which represents the "Treaty of the Loving Cup" between the Merchant Taylors' and the Skinners' Companies. The more important have been done for Boston and for Philadelphia. Mr. Abbey, with Mr. Sargent and M. Puvis de Chavannes, received commissions to carry out the fine scheme of decoration for the late Mr. McKim's Public Library at Boston. Another commission, which occupied the last ten years of his life, was the great series of decorative paintings for the State Capitol of Pennsylvania. In 1908 he was appointed to superintend the filling-in with paintings six panels of the corridor that leads to the grand staircase in the Houses of Parliament. Mr. Abbey was elected A.R.A. in 1896, and R.A. two years later; he was a Chevalier of the Legion of Honour and Member of the Institute of France.

Mr. William Henry Hill, B.E., of Cork, *Fellow*, elected 1888, died on the 28th July at the age of seventy-three. He was the son of Mr. William Hill, architect, of Cork, and was born in 1837. He served his pupilage with his uncle, Mr. Henry Hill, and took his degree of B.E. in the Queen's University about 1859. His first position was that of draughtsman in the Architectural Department of H.M. Board of Public Works, Ireland, where he remained for eighteen months. He was then appointed Diocesan Architect for the Dioceses of Down, Connor, and Dromore in the north of Ireland, under the Ecclesiastical Commissioners, and was subsequently promoted to a similar position for the larger district in the south of Ireland with Cork as his headquarters (a position now held by his eldest son, Mr. W. H. Hill, under the Representative Body of the Church of Ireland). In 1869, the Church of Ireland having been disestablished, Mr. Hill's ecclesiastical appointment terminated, and he started in private practice in Cork. His career has been a highly successful one. Possessed of great taste and refinement, some of the best examples of church and other buildings in the south of Ireland are the result of his skill. He held many important professional appointments, including that of Consulting Architect to the Cork Lunatic Asylum Board, which he filled for nearly forty years. In 1891, the Cork Courts of Justice having been destroyed by fire, competitive designs for a new building were invited from all architects in the Kingdom. Mr. Hill's design secured the first premium, and he was commissioned to carry out the new building, which is now one of the many monuments to his memory.

CORRESPONDENCE.

The Wrens in Pepys' Diary.

To the Editor, Journal R.I.B.A.

Sir,—I think the doubts of Mr. Percy L. Marks about the references to the Wrens in Pepys' Diary may be easily resolved. May I, as a member of the Pepys Club, refer him to Mr. Wheatley's edition of the Diary (1905, 8 vols., or the earlier issue in 10 vols.), the index of which will clear up some of his difficulties? Mr. Marks probably reads Lord Braybrooke's mutilated text which ought to be hastened into the dustbin. The Braybrooke index is responsible for much confusion. "Matt. Wren," "Wren" and "Mr. Wren" were the same person, and Pepys' colleague after 1667. May was Hugh May, an architect who did work at Windsor Castle. The "Transactions" are those of the Royal Society, the only society of that day that published Transactions. The perspective instrument is referred to in the ordinary printed *Parentalia*, so I did not mention it in my paper. There is throughout The Diary (to Pepysians there is but one deserving to be called The) a vast amount of information relating to architecture and building practice in Charles the Second's reign. I have been collecting material for a paper on "Pepys as an Amateur Architect," but it has had to be put aside for other things. On February 8, 1661/2 he is so pleased with his new coal cellar that he must "pray God keep me from setting my mind too much upon it." The next year, having the Duke's leave to raise the roof, "I went home merry"; but not long after, "my house being so much out of order makes me a little pettish." By September his neighbour is angry about ancient lights and blocking up the "house of office" . . . "which did trouble me." And so on, for entry upon entry. Pepys must have been a pleasant client. Witness this: "At home I find Symson putting up my new chimney piece, in our great chamber, which is very fine, but will cost a great deal of money, *but it is not flung away*."

Yours truly,

Lawrence Weaver, F.S.A. [*H.A.*].

Professor Beresford Pite [*F.*] has been appointed Director of Education in the Architectural Association school. He will have under his care especially the third and fourth year students in the evening school, while Mr. H. P. G. Maule [*F.*] will continue to act as headmaster of the day school. Mr. Maule, assisted by Mr. C. E. Varndell [*A.*], will co-operate with Professor Pite in the general direction of the work of the school.

Mr. John W. Simpson, *Vice-President R.I.B.A.*, has received from the French Ambassador the brevet of Officier de l'Instruction Publique, which has been awarded to him by the Minister of Public Instruction and Fine Arts for services rendered to French art.